SCREEN RADIO MUSIC STAGE

VARIETY

OCT 13'43 6

Published Weekly at 154 West 46th Street, New York, 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1943, BY VARIETY, INC. ALL RIGHTS RESERVED.
VOL. 152 No. 5 NEW YORK, WEDNESDAY, OCTOBER 13, 1943 PRICE 25 CENTS

ALL PIX IN TINTS AFTER WAR

N. Y. Bonifaces Gripe: 'We Build 'Em (Talent), Pix-Radio Grab 'Em'

Major headache confronting New York nitery bonifaces—long at their wit's end in quest of talent—is the lucrative offers from stage, screen and radio that are tempting the new faces on the N. Y. bistro scene almost immediately after they register their initial click.

The nitery ops are almost unanimously resigned to a 'What's the use?' attitude, pointing out that they ofttimes spend months in trying to develop new talent, particularly comedians, only to find they're the victims of 'raiding parties' from more lucrative sources, leaving them in a position where they've got to start talent hunting all over again. It's not just a case of the Sinatras being absorbed into stage, screen and radio, they point out, but even lesser figures, who in normal times they'd have no difficulty in retaining, are taking advantage of the general talent dearth throughout show business and are grabbing at the better offers.

Cited as an illustration is the case of Danny Thomas, who registered

(Continued on page 47)

Overseas Legion Post

Just as out of the overseas entertainment setup in World War I emerged the Sidney Drew Post of the American Legion, comprised of performers who entertained the boys in France back in '17, an expanded post-World War II show business unit of all offshore performers to be known as 'Soldiers in Greasepaint—Overseas Post' has been proposed.

Suggestion for the permanent organization as a lasting tribute to show business' huge morale role comes from Abe Lastfogel, Camp Shows prexy.

Well, He Couldn't Spank What He Couldn't See, Now—Or Couldn't He?

Boston, Oct. 12.

The wonderous ways of censors were never more marveled at here by all hands connected with the theatre than they were following opening night of 'Another Love Story,' Roland Young - Margaret Lindsay starrer at the Colonial.

Crucial scene in the Lonsdale farce takes place in a bedroom as the girl, hoping to humiliate the fellow she hates but loves, tries to get him to disrobe so her stooge can gallop in at the press of a bell and compromise him. Twist is that fellow catches on, disconnects the bell, switches off the light and jumps into bed. After a second's pause, during which she screams 'Don't!,' the audience hears him spanking her soundly. It's a big surprise and laugh.

Censor revised it so that the fellow has to drag her out of bed, spank her in plain sight of the audience, and then switch off the light.

FRANK SINATRABUGS TOO NOISY FOR RADIO

Before Frank Sinatra's CBS 'Broadway Bandbox' program went on the air in its new spot opposite Edgar Bergen this past Sunday (10), the announcer for the show pointedly told the audience, largely youngsters, that if they didn't behave themselves studio audiences for future Sinatra shows will be cut down and possibly eliminated entirely.

Apparently the warning worked, because there was no interruption of his tunes; the usual screaming and cheering occurred only at the end of each tune.

'Vulgarizing Tendencies' Of Film Business Rapped By Former U. S. Envoy

Indianapolis, Oct. 12.

Films are rapped for 'vulgarizing tendencies' by Meredith Nicholson, Hoosier author and former U. S. minister to Paraguay and Venezuela, in his colmun, 'Without Prejudice,' on the editorial page of the Indianapolis Star Monday (11).

'One doesn't indict a whole people or a whole industry and I hope not to overemphasize my own feeling that motion pictures are contributing, in a degree not negligible, to the vulgarizing tendencies and conditions apparent in the nation. Boards of censors do not meet with the support they deserve in their efforts to eliminate suggestive or demoralizing pictures. The call for a boycott of undesirables would merely advertise the offending dramas and possibly cause law suits against the censoring board. The moral atmosphere of Hollywood itself, if we may believe the constant reports of scandals in that region, is possibly accountable for the low tone of many pictures.

'I saw recently a drama in which a house of prostitution was quite frankly pictured. The keeper was an important item in the screen story. The excuse, if one was necessary, for including her and her establishment would no doubt be that she helped a municipal reform element to fight the local boss who taxed her for police immunity. I 'keep a straight house' she announced jubilantly. There was a good deal of rough melodrama in this picture. The ultimate triumph of good over evil hardly compensated for features of it that were disgusting.

"I am sure that if my old friend Will H. Hays, who has or did have supervision of motion picture morals, had seen a scenario of that picture he would not have wanted it to be shown in Sullivan, Crawfordsville or Indianapolis.

'Coincident with the appearance of

(Continued on page 47)

STUDIOS GETTING JUMP ON COLOR

Studios and Technicians Already Preparing for Change from Black and White—See Rise in Technicolor Importance

PATENTS FIGHT

By WALTER GREENE

Hollywood, Oct. 12.

Conclusion of the war will swing virtually all film production to color, with elimination of the present black-and-white photography and methods correlated to monotone photograph. Switch will create revolution in production methods and procedure comparable to the sweep of sound into films 15 years ago.

However, this time, studio executives, engineers and technicians are already anticipating the change and planning on adjustments so that dislocations will be held to a minimum. Numerous shifts of accepted production practices will necessarily have to be made for production of color

(Continued on page 46)

Have You Got A Tenor at Home?

Network program producers report that there's a shortage of radio pop tenors with experience. They say that the only way they can now acquire one of the species is to raid another program. The producers attribute the shortage to three factors: (1) the draft, (2) the competitive call for tenors from Hollywood studios and (3) the fact that the current fad for baritones has tended to discourage the development and buildup of tenors on sustaining shows.

Cited as cases in point on the baritone fad angle are the recent emergence into stardom of Frank Sinatra, Dick Haymes and Perry Como.

Whoever Heard of A Critic Being Feted?

Bide Dudley, Kelcey Allen (Women's Wear) and Ward Morehouse (Sun) will be hosted by the Lambs at their N. Y. clubhouse Saturday (16) but Dudley may be honored in absentia. He's a patient at the Polyclinic hospital, N. Y. Trio, drama reviewers, joined the Lambs in the past year or so. Dudley is a radio commentator on the theatre.

Dudley was reported critically ill but he denies it's anything serious. He has a glandular irritation and expects to be around next week.

Broadcasting Industry Expects Petrillo Lightning to Hit It in Three Weeks

The broadcasting industry will probably within the next three weeks be the center of repercussions from an edict by James C. Petrillo, president of the American Federation of Musicians. Both CBS and NBC admitted Monday (11) that they were prepared for the Petrillo 'lightning' to strike them soon in the form of an ultimatum. The webs, however, are of the belief that Petrillo, in his drive to obtain wider employment for his members in radio or a 'security fund' similar to the one already accepted by the Decca Record Corp., will not call a strike on network broadcasting until after the expiration of present union contracts, namely, Jan. 31, 1944.

Two things happened last week that the networks regard as vivid precursors of events to come. Petrillo met with officials of RCA and CBS last Friday (8) and, according to reports, advised them that he expected quick action on acceptance

(Continued on page 21)

Very OK for 4Fs

Hollywood, Oct. 12.

Studio filming schedules, which ran along like a song in peaceful times, are all gummed up by reason of a wartime shortage of male talent. On almost every major lot are producers who have screenplays ready to shoot but are standing in line, waiting for leading men and featured players to wash up their current jobs.

These are halcyon days for actors exempt from military service by age or physical disability.

Kids, Mostly Gals, Sprint to Stardom From Minor Roles

Hollywood, Oct. 12.

Kids in their teens are being elevated swiftly to stardom in Hollywood these days, and the sudden elevations cannot be laid directly to the war, as most of the youngsters are of the feminine persuasion and not subject to military duty.

In recent weeks Paramount has bestowed stardom on Diana Lynn, 17, and Gail Russell, 19, neither of whom has had much training in artistry before the lenses. At Metro, Gloria De Haven and June Allyson, 18 and 19 respectively, are assigned to stellar roles although virtually unknown to film customers.

At PRC Gerra Young draws the star spot in 'Jive Junction' at the age of 15, without previous experience in films. On the male side, Donald O'Connor is starring at 17 at Universal after one picture, and Lon McCallister is spotted as a topper at 19 in 'Home in Indiana' after leaping from a bit player status to prominence in 'Stage Door Canteen.'

Porter Slips Berlin Gold Ciggie Case for 'Agenting' $300,000 Film Biog Deal

Cole Porter sent Irving Berlin a gold cigaret case as his 'commission' for having 'agented' a $300,000 film biog deal with Hal Wallis at Warner Bros. While making 'This Is the Army' at WB, Wallis and Berlin were discussing film biogs on Gershwin (which Jesse Lasky is doing for Warners) and Jerome Kern (which Metro is doing), whereupon Berlin wanted to know, 'Why hasn't somebody thought of Porter, and his terrific song catalog,' and even suggested the 'Night and Day' title. This chased Wallis into a fast deal, paying Porter $300,000 for all rights.

Incidentally, Berlin has nixed sev-

(Continued on page 47)

Censoritis Smothers Genius Of H'wood Writers, Scripter Complains

By GEORGE E. PHAIR

Hollywood, Oct. 12.

They stagger along Vine street in the dewy dawn, in the heat of the noonday sun and in the cool of the evening, all solid citizens who have no truck with alcohol or marihuana but who walk through life in a daze, as one who wades through the dismal swamp, impeded by a ball and chain. They are screen writers, striving to grasp story ideas thin enough to pass through the purifying and political filters of 1943.

For years the Hays Office has been sifting literary gravel through a fine screen to protect the morals of American Youth, who knows more about the intricacies of life than his old man did at a similar age. In addition to the Hays Office inspection, comes perusal by the Office of War Information, the Motion Picture Society of the Americas with its Office of Censorship, and in case of war pictures, the official approval of the Army and Navy.

Martin Mooney, once a scribe on the N. Y. American and now a writer of adventure stories for the screen, paused at 'Variety's' office door with a dazed look in what once were his smiling Irish eyes and explained why he and other film scripters were going nuts. On second thought, Martin asked that the word nuts be deleted. It is one of the thousand and one words thumbed out of pictures.

'Writers,' Mooney explained, 'have always been on the peculiar side of life. Just why, nobody seems to know, but it appears to be a mandatory requisite for successful scribbling. One doesn't have to be a writer to realize that reputable people are the most uninteresting creatures on earth. Their humdrum lives lack drama and suspense, two of the most potent ingredients in boxoffice flickers. Heavies are like powerful line players on a football team. There can be no flashy star performers without these heavy guys. Knute Rockne's Four Horsemen would never have made a touchdown without the Seven Mules doing the heavy work in the line. If the censorship codes insist that Americans can do no wrong, there isn't much left for film fans except musicals and war dramas in which Nazis or Japs tackle the leading man three yards from the goal line.'

'The censor groups,' Mooney went on, 'agree on only one point: that all pictures must present only the best aspects of American life, if an export license is required. Hollywood must convey to the outside world that Americans can do no wrong. Our jails, according to the censors, are practically empty, but, on the other hand, it must not be said that many of the inmates have joined our armed forces. That would be treason.

'The action and the old fashioned cops-and-robbers picture, the biggest money makers, appear doomed for the duration for the simple reason that a bit of the unsavory side of American life is necessary in making such pictures click.'

Here are some of the literary shackles a screen writer wears when he is pounding his typewriter:

The Negro must not be funny nor afraid of haunted houses. It might vex the peoples of North Africa.

The top sergeant, believe it or not, is a grand guy, idolized by every rookie under his supervision. To picture him otherwise might make the peoples of conquered territory afraid of American troops.

There is absolutely no juvenile delinquency in the United States. Every little brat in the classroom is a Little Lord Fauntleroy who wouldn't think of playing hookey when the Giants play them Bums in spring.

Even whistling is muted on today's screen when the tune is more sophisticated than that of the Barefoot boy. If a pair of glamorous gams appears in a picture the script can't even pucker its lips, lest the public mind be turned away from higher thought.

Radar is a word unspoken in the film studios. Newspapers and magazines all over North America have told millions what radar is and how it was invented, in a hundred different versions, but when the word is whispered in a script it is blacked out by the blue pencil boys.

'In the earlier days,' Mooney concluded, 'film writing was like a 100-yard dash on a cinder track. Now it is like one of those obstacle races at an Army camp where they train rangers. When you see an otherwise reputable citizen staggering along Vine street, don't get the idea that he has dallied too long with his instep on a brass rail. He is a victim of censoritis.'

Hays' 'Harem' Scarem

Hollywood, Oct. 12.

Use of the word 'harem' is tabooed by the Hays office.

In Metro's 'Kismet' the designation of Marlene Dietrich as Queen of the Harem, reverts to Queen of the Bagdad Dancers, and 'Harem' is labelled the woman's quarters.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS, OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of Variety, published weekly at New York, N. Y., for October 1, 1943.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 West 46th street, New York City.

Editor—Abel Green, 154 West 46th street, New York City.

Managing Editor—None.

Business Manager—Harold Erichs, 154 West 46th street, New York City.

2. That the owners are: Variety, Inc., 154 West 46th street, New York City. Sidne Silverman, 154 West 46th street, New York city. Estate of Sime Silverman, 154 West 46th street, New York city.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is.....(This information is required from daily publications only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1943.

Nathan Newman,
Notary Public No. 52.
(My commission expires March 30, 1944.)

Readying Swoonatra's Next

Hollywood, Oct. 12.

Frank Sinatra's first starrer under his new pact at RKO will be produced by Robert Fellows and directed by Tim Whelan.

Musical, still untitled, is being screenplayed by Warren Duff for an early December start, with the swooner slated to arrive from the east about Thanksgiving time.

Bonnie Makes It Legal

Chicago, Oct. 12.

Bonnie Baker was granted permission last week by Judge Julius H. Miner, in Circuit Court here, to retain that name legally. Her real monicker was Evelyn Nelson.

Name was coined by Orrin Tucker when Miss Baker joined his orchestra in 1939 and was his property until recently. On receiving an unconditional release from Tucker on the name, she took steps to adopt it legally.

COMO COMES TO H'WOOD

Hollywood, Oct. 12.

William Perlberg draws the production chore on 'Louisville Lou,' a musical slated for filming in January at 20th-Fox.

Picture will introduce Perry Como, one of those swoon-crooners, new to the screen, with George Seaton doing the screenplay.

68th WEEK!

KEN MURRAY'S

"Blackouts of 1943"

El Capitan Theatre, Hollywood, Cal.

"I am delighted with the show. It is the best morale booster in town and I hope it runs indefinitely."

MARY PICKFORD.

3 Big Benefits In One Week But Easier on Acts

Show business, which already has won accolades from high Governmental execs and the nation as a whole for its outstanding pitch on behalf of the Third War Loan Drive, will project itself prominently into three of the year's top benefits, all spaced within the week of Nov. 9 to 16 at Madison Square Garden, N. Y. Two of the events, the N. Y. War Labor Chest's 'We're On Our Way to Victory' and the Ben Hecht pageant, 'Tribute to Gallantry,' are tied in with the current National War Fund campaign. Third on the list is the 10th annual 'Night of Stars' aimed at raising $100,000 for the United Jewish Appeal for Refugees, Overseas Aid and Palestine and which is virtually a sellout four weeks in advance.

However, with the National War Fund an overall campaign designed to raise funds for such member agencies as USO, United China Relief, Polish War Relief, Russian War Relief, Greek War Relief Assn., United Czechoslovak Relief Fund, etc., it'll bring a well-earned respite this year to the stars of stage, screen and radio who previously were lined up for separate benefits on behalf of the individual agencies.

Participation of show business in the National War Fund is more in the nature of a 'door bell ringing' campaign to stimulate interest in the drive and need for funds. With the exceptions of the AFL labor show and the Hecht pageant, the show biz participants, representing the National Entertainment Industry Council, Hollywood Victory Committee, United Theatrical War Activities Committee and Theatre Authority, will play a role similar to other National War Fund workers, without recourse to benefits.

Conceived and produced by New York's theatrical unions, the AFL labor show, to be staged at the Garden Nov. 9, will be the first expression in theatrical terms of labor's contribution to the war effort, with a pageant written by Howard Fast and directed by Elia Kazan depicting the battle of production. Music will be furnished by Al Goodman and his orchestra and the NBC Symphony Orchestra. Acts taking part include Milton Berle, Gypsy Rose Lee, Jan Kiepura, Marta Eggert, Ethel Waters, Ethel Merman, Willie Howard, Ethel Shutta, Frank Fay, Bert Wheeler, Alfred Drake, Alexander Gray, Barbara Scully, Roy Cropper, Prof. Lamberti, Eric Blore, Doug Leavitt, Ed Sullivan, who will m.c. the show, and the complete casts of 'Oklahoma' and 'Ziegfeld Follies.'

Hecht's Pageant

The Hecht pageant will highlight the National War Fund's mass canvass rally on Nov. 15. Admission will be free, but restricted to work-

(Continued on page 4)

Dantine Sued for Touch

Los Angeles, Oct. 12.

Miliza Korjus, former Viennese opera star, filed suit against Helmut Dantine, screen actor, for $2,200 in Superior Court.

Plaintiff declared she was cuffoed by the actor for that amount two years ago.

The Comedian Wants a Topper

By ALAN LIPSCOTT

Come ye gagmen, one and all,
Hearken to the clarion call,
Bang your heads against the wall,
The comedian wants a topper.
The stooge's gag is such a sock,
And the boff you need is not in stock,
So beat your brains out for that yok,
The comedian wants a topper.

Forget about the war and strife,
Forget about your kids and wife,
Forget about your loves and life,
The comedian wants a topper.
Why don't my brother in Africa write?
Will he hit that target for tonight?
Don't think of that—it isn't right!
The comedian wants a topper.

Inflation must cease to inflate,
Men everywhere must stop to hate,
The universe must not rotate,
Till the comedian gets a topper.
So do not sleep and eat and drink,
But only think and think and think,
Or confidentially he'll sink,
The comedian wants a topper.

Back-in-New York Runaround

By Radie Harris

Scooping Around

Margaret Sullavan, accompanied by her youngest, Bill Hayward, checks in at the Hotel Pierre (14) to start rehearsals of the John Van Druten play...if this three-character drama is a click, she'll send for her two little girls, Brooke and Bridget, to join her for the Xmas holidays... Kenyon Nicholson is Australia-bound, where he'll hold the same position as Director of Entertainment for the Red Cross that Dwight Deere Wiman is now holding down in London...and Richard Watts, Jr., is off to Burma to join Lord Mountbatten's staff...when Ernie Holst's band opens at the Casablanca (20), Mary Jane Walsh will in all probability be the solo attraction...Aline Bernstein, who's doing the decor for 'The Innocent Voyage' (Theatre Guild), has just finished the first draft of her new novel, 'Divided,' a love story plenty forte on romance, which Knopf will publish ...Ina Claire is at the Sherry-Netherland...although the circus isn't due at Madison Square Garden until the Spring, Billy Livingston, of Brooks, is already designing the costumes...and this year for the first time it will be Robert Ringling and not John Murray Anderson who will direct the spectacle...Melville Cooper and Elizabeth Sutherland both laugh at the same jokes, and don't care that 'people will say they're in love.'

Exclusively Yours

Next on the Gilbert Miller agenda following 'Outrageous Fortune' will be a 'conversation piece' by Congresswoman Clare Booth Luce...this newest Booth dramatic offering is not entirely new but was originally tried out at the Barter theatre, Abingdon, Va., three summers ago...since then it has undergone several revised drafts but the basic theme still remains the same...Washington has nothing to worry about!...Peter Lind Hayes will do his famous drunk scene in the Moss Hart show...Ruth Selwyn has leased her Alpine Drive home to the Alfred Wallensteins and is now back in her apartment on East 64th street...when Hal Wallis sat in the first row of 'Merry Widow,' wonder if David Wayne knew that he put a circle around his name as a potential comedy find?...Ona Munson, who's been laid low with a strep throat, is recuperating at the Berkshire ...after reading the finished script of 'Carmen Jones,' Ben Hecht was so excited that he long-distanced David Selznick and told him that he was cold sober but he'd still like to bet him that the picture would gross $10,000,000 Soooo, if D.O.S. is the first film bidder, you'll know the reason why!...Sam Marx and Fred Wilcox are at the Waldorf, wallowing in the N. Y. notices of 'Lassie Come Home'...another Waldorf arrival is Elsa Maxwell, whose first stint under her fabulous Metro pact is as advisory assistant to Arthur Hornblow on 'Weekend at the Waldorf'...and since Elsa is practically 'Mrs. Waldorf,' having lived there since it was first built, such logic from Hollywood is one for Ripley!...now that Cheryl Crawford and Jack Wildberg have launched 'One Touch of Venus' they will next turn their attention to a musical version of Kay Swift's autobiography, 'Who Could Ask for Anything More'...and they'd like Dorothy and Herb Fields to do the adaptation, with Miss Swift, who was a well-known composer before she deserted Tin Pan Alley for a cattle ranch in the midwest, to write her own score...to repeat, 'who could ask for anything more?'

$1,906,115,205 BOND SALES VIA FILM DRIVE

L. C. Griffith, general chairman of the film industry's third war loan campaign, announced Monday (11) that the trade's participation in the drive resulted in total sales of $1,906,115,205 in bonds.

This includes bonds sales made by the Hollywood Bond Cavalcade, the War Veteran's Bond Airmada, War Bond preems and miscellaneous bonds sold by exhibs during auctions, rallies, free movie days and specially sponsored tours of western stars.

Industry's $14,000,000

Hollywood, Oct. 12.

Employees and corporations in the film industry bought a total of $14,000,000 worth of bonds in the Third War Loan drive, topping all previous drives in the studios.

High total was attributed to the work of the Motion Picture War Finance Committee, headed by Henry Ginsberg.

Film houses in Southern California sold $42,243,000 worth of bonds during the drive, according to a final checkup of 450 theatres in this area. David Bershon, chairman of the film exhibitor group, reported that the recent drive almost doubled that of 1942, which totaled approximately $22,000,000.

St. Paul Over the Top

St. Paul.

Editor, 'Variety':

A Minneapolis correspondent wrote a column of balderdash printed in the Sept. 22 issue of 'Variety' to which I would like to reply.

This ill-advised person stated that St. Paul failed to do her part in the Third War Loan. The situation is exactly the opposite. By Thursday night (23), which officially marked the end of the Third War Loan drive here, St. Paul had not only reached, but passed, its quota in bond sales. Minneapolis, however, had only massed a paltry 81.8% of its quota... At the present, Ramsey County (St. Paul) stands with $40,000,000 worth of bonds sold compared with its quota of $37,106,900...108%...

The writer made a point of the fact that St. Paul refused the Hollywood Bond Cavalcade because it could not guarantee a $10,000,000 bond sale. St. Paul residents do not have to be bribed by a handfull of cinema favorites or entertainment to buy war bonds. They feel that it is their patriotic duty to buy and know that it is the best possible investment, as clearly proven by their bond receipts...

Jim Christensen.

FILM STARS ON GAB CIRCUIT

Pix for GI Guys Too Old

Africa, Sept. 20.

Editor, 'Variety':

Some months ago I dropped you a line contradicting the column which applauded the motion picture industry for sending the boys serving overseas pictures that have just been released. Even in the late issues of 'Variety' statements to the effect that we are getting new pics prior to 'civvy' distribution is noted.

The enclosed is from the Sept. 20 Stars & Stripes and verifies my shout of 'I saw those before I left the States....' I've been overseas almost a year and the only new picture I've seen is 'Stage Door Canteen.' Why don't we get to see 'This Is The Army' first?—or at least almost as soon as Joe 4F. [Capt. Baruch's clipping cites the following pix shown during the week of Sept. 20: 'He's My Guy,' 'Tom, Dick and Harry,' 'Arise My Love,' 'The Great Dictator,' 'The Kid Comes Back,' 'Appointment for Love.]

Thanks again for your paper—it helps us no end.

Andre Baruch.
(Captain, Sig. Corps).

Chi Hotel Racket Under Press Fire

Chicago, Oct. 12.

Hotel situation has become so rotten here that one of the newspapers has threatened to run a series of articles calling attention to practices now being pursued by almost every hostelry. It is the opinion of those that have had anything to do with present-day methods that the managements have adopted a 'to hell with the public' attitude and many complaints are said to be in the hands of the OPA.

Hotel managements are taking advantage of the current housing situation, it is complained. It is impossible for morning arrivals to check in at once unless they have reserved a room starting the day before and pay for an extra day without occupancy.

JOLSON RECUPING, BUT INACTIVE FOR WEEKS

Al Jolson, having passed the crisis of his pneumonia, when his temperature hit 103, will be confined to his Hotel Sherry-Netherland (N. Y.) suite for some weeks. This means he probably will not be able to do the 'Swanee' sequence he promised Jack L. Warner he'd do for the Gershwin film biog.

Rumors flew fast over the weekend that Jolson was dead or dying, with numerous inquiries from Hollywood and Miami Beach, necessitating Winchell's broadcast denial Sunday night (10).

Chauncey Olcott Biog To Be Filmed by Rogers

Hollywood, Oct. 12.

Career of Chauncey Olcott, actor, composer and ballad singer, will be screened by Charles R. Rogers under the title, 'My Wild Irish Rose,' in Technicolor for United Artists release.

In addition to film rights on the biography, written by the actor's widow, Rita Olcott, Rogers bought the screenplay from Joseph Tushinsky, who will also function as coproducer on the picture.

Billingsley Already Looks Like a Hollywood Star

Sherman Billingsley, the Stork Club (N. Y.) boniface, looms as a triple-threat film hero. A $100,000 Paramount deal is already set for the bistro's title; a Stork club sequence is due in Columbia's forthcoming 'Cover Girl' (Conover beauts), and another Hollywood bid is to do the autobiography of the nitery host.

While Buddy DeSylva's 'Stork Club' would utilize the cafe as the background locale, a competitive major film company wants to biog its famed prop.

Happy Birthday

Hollywood, Oct. 12.

Lucille Ball given a new Metro contract as a belated birthday surprise.

Last year when she signed a studio pact she was birthdayed with star billing.

Frank Crumit's Estate Will Not Top $40,000

Springfield, Mass., Oct. 12.

The estate of Frank Crumit, who died Sept. 7 in New York, will not exceed $40,000, according to the inventory filed this week in the Hampden County Registry of Probate by his widow, Mrs. Julia Sanderson Crumit, his sole beneficiary and his former radio partner.

Their Longmeadow real estate is listed at $20,000 and personal property at the same figure.

Guild Orders Jones To Stop Doing Songs From 'Oklahoma'

First reported case of Theatre Guild stopping free use of songs from its current hit, 'Oklahoma,' befell Allan Jones, who's doing a p.a. at the Capitol, N. Y. Jones had been singing selections from the musicomedy for more than 10 days before he received a letter from the Guild ordering him to stop using the songs.

Guild's action was surprising in view of fact that Jones had been giving the show a big buildup and full credit for the numbers. The songs are being widely used in niteries and on the air.

BERT LAHR'S MUSICAL PLAY VIA MAX GORDON

Bert Lahr is to be starred by Max Gordon in a Broadway musical 'Nellie Bly,' based on Jules Verne's 'Around the World in 80 Days.'

Bly was a newspaper woman who circled the globe. Morrie Ryskind, Sid Herzig and Jack Emanuel are now on the third act of the book.

Gertie Lawrence's Bit In Gershwin Film Biog

Gertrude Lawrence will do one of her numbers from 'Oh Kay,' the George Gershwin musical in which she appeared on Broadway, in 'Rhapsody in Blue,' the filmusical based on the late composer's life, now in production at Warner Bros.

Like Paul Whiteman, Al Jolson and other stars who are working in the picture as sentimental tributes to Gershwin, Miss Lawrence will do the assignment without pay.

Corelli on Ballot

Alan Corelli, executive secretary of Theatre Authority, has tossed his hat and muscles into the ring for New York Councilman. He's running on the Independent ticket in the election coming up Nov. 2.

It's the first political try for Corelli, who once did a resisto act in vaudeville. He frequently demonstrates that he hasn't forgotten his stage trick, and, if elected, he defies any phoney bill brought up in Council to toss him.

MISS WHELAN'S PIC BID

Arleen Whelan, currently in 'The Dough Girls,' has an offer from Rene Clair to play the lead in 'Tomorrow Never Comes' which he is producing for United Artists release.

Miss Whelan was formerly under contract to 20th-Fox.

$250-$1,500 NIGHT FOR LECTURING

Reflecting the ever-increasing demand for escapist entertainment, a number of stage, radio and film personalities are being enticed with lucrative offers to check in this season on the lecture circuit, which, say the 'chinfest' bookers, is headed for a $5,000,000 gross, representing an all-time high.

The Town Hall-Women's Contemporary Club Circuit, which adds up this year to several thousand spots, will take on a closer show business aspect than ever before, with the top bookers reporting increasing requests for names from stage, radio and screen. With the unprecedented lush coin around, money is no object, with clubwomen, university groups, etc., in all parts of the country willing to plunk down anywhere from $250 to $1,500 for a single evening's entertainment.

As anticipated, it's the 'I-Saw-It-Happen' commentators and correspondents back from the war fronts who are most in demand, with the majority of them who are booked solidly good for $25,000 to $35,000 for the season, but considerable reshuffling has been necessitated by recent demands for show biz personalities. In some instances even night club entertainers have also been lured into the lecture-concert routes. Season actually gets under way this week and continues until May, with bookers continuing on the lookout for more talent to help fill up the light-entertainment roster.

Lillian Gish's 'Odyssey'

Among the new recruits enlisted for the gabfest semester this season is Lillian Gish, who thus far has

(Continued on page 19)

Repercussions of Jolson-Benny Beefs On Old Pix Heard from Global Fronts

Repercussions in the Al Jolson-Jack Benny-WAC-Army Overseas pix controversy came thick and fast last week as special service officers from show biz, currently stationed on the far-flung global battle fronts, got behind the two stars and in letters to the home front demanded that the boys at war be given the same break as the civvies on new pictures.

It was as though the Jolson-Benny squawks had finally released the floodgates of a long pent-up feeling regarding the calibre of pix getting overseas, with the show-wise men in uniform probably feeling until now that they might be stepping out of bounds and bring down the wrath of their base commands if they spoke too feelingly on the subject.

But the uniformed men are hoping, as reflected in V-mail communications to 'Variety,' Jolson, Benny, etc., that the entire thing is headed for a Capitol Hill showdown.

Despite the beefs on serious film deficiencies at overseas Yank bases and demands made by Francis Harmon, exec vice-chairman of the War Activities Committee of the Motion Picture Industry for a thorough probe by Government authorities, high military sources disclosed this week that an investigation during the past few days into the Army's film distribution activities shows that 'the operation looks clean—from top to bottom'.

Just Oldies

These military sources indicated that, regardless of the complaints registered by both Jolson and Benny and others that the boys on the fighting fronts were seeing old films and weren't getting enough prints, the fact remains that the Army is beyond reproach and welcomes any investigation that the industry or others might call for. Pointed out 'you can't ignore the records in black and white—that 6,300 prints of new pictures have been shipped overseas as against 510 prints of old films, and the old ones are there because we know that there's that ratio of soldier boys who want to see them'. While conceding that the 16mm. projection equipment might be scarce, it was further revealed this week that a total of 1,112 new projectors are being shipped out during the month of October, as against 938 during the first six months of 1943.

Shipments today, the War Dept.

(Continued on page 23)

Ol' Trapper Trapped

Hollywood, Oct. 12.

Sid Grauman, the old cement trapper who has snared footprints, handprints, profile prints and whisker prints in cement garden in forecourt of the Chinese theatre, walked into his own trap at the Paramount studio.

Cecil B. DeMille, building a new bungalow on the lot, lured the trapper into a bed of newlaid cement where he left his foot and hand prints, gaining immortality but ruining a pair of shoes, and not a hoof ration card to his name.

Sam Spewack, Who Once Ribbed Russia, May Top OWI Bureau in Moscow

The Office of War Information plans to open a news bureau in Moscow, with Samuel Spewack, playwright and scenarist, in charge. Spewack, former foreign correspondent, has been an OWI film rep in London for some time.

Application has been made for his visa, but there is a possibility of a delay, since Spewack once wrote a play, 'Clear All Wires,' satirizing the Communist regime. This was later filmed by Metro as 'Comrade X' with Clark Gable and Hedy Lamarr. If the Russian Government okays him, Spewack will go to Moscow in the party of the newly appointed U. S. Ambassador, W. Averill Harriman.

ALWAYS THE PATSY

The Representative Ploeser (Rep., Mo.) resolution, proposing to investigate 'propaganda' in films, should hit the industry with a tremendous eye-opening jolt. It should make the men in pictures realize that Congress does not recognize for the industry the same rights of free expression and free opinion which newspapers, radio and other businesses have.

Consider some of the 'whereases' in this resolution of the Missouri Congressman: 'Whereas, there is widespread complaint that the motion picture screen is being used as a medium of political propaganda; whereas, because of necessary wartime restriction on the supply and distribution of motion picture film, and the necessary censorship of military and naval information, there exists far-reaching Federal control over the motion picture industry; whereas, the motion picture is a mode of expression which should be free; whereas, freedom of expression carries with it certain responsibilities of trust and fidelity for and to the public interest....' etc.

Suppose, for motion pictures, in the above, substitute 'newspapers' or 'the newspaper industry.'

No Congressman of any political faith would dare to introduce a resolution calling for an investigation of the newspaper industry for alleged 'propaganda' although there is no doubt there is far greater amount of political propaganda and angling is certain newspapers in a single day than in films in a decade.

Picture a group of Congressmen meeting with a spokesman for the American Newspaper Publishers Association and daring to tell him to get the publishers to get together to draft a voluntary code to ban propaganda from the press. You can't picture it; you know no Congressman would dare.

The resolution demands an investigation of charges that the film industry has permitted the use of pictures 'furthering or opposing the political fortunes of any person, political party or organized group....' Try to imagine a similar resolution to investigate newspapers to determine whether they are doing that. Again you know no Congressman would dare, although virtually every newspaper in the country engages in that activity many times each year.

But with pictures, apparently it is different. Pictures are fair game for Congressmen. Pictures have no rights.

It's certainly high time for the men in motion pictures to make common a cause against those who attempt to smear and terrorize the industry.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual ....$10 Foreign $11
Single Copies ....25 Cents

Vol. 152 120 No. 5

INDEX

Bills 41
Chatter 47
Film Reviews 10
House Reviews 18
Inside—Music 38
Inside—Radio 32
International News 19
Joe Laurie, Jr. 6
Legitimate 42
Literati 46
Music 34
New Acts 40
Night Clubs 39
Night Club Reviews 41
Obituary 46
Orchestras 34
Pictures 5
Radio 26
Radio Reviews 30
Unit Review 40
Vaudeville 39
War Activities 4

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Plenty Off-Beaten-Path Camps in U. S. Need Attention, Too—Geoffrey O'Hara

USO Club, Falmouth, Mass.

Editor, 'Variety':

This is not USO speaking, it is Geoffrey O'Hara, composer of 'K-K-K-Katy,' 'Give a Man a Horse He Can Ride,' etc., former Keith boy, Orpheum circuit, etc., and on the board of ASCAP. It certainly is swell reading about Jolson and Benny going out front for our fighting boys to get shows and better pictures. If this was started right here in this country, it would help cure the errors of overseas. Make the U. S. A. a proving ground.

Jolson and Benny speak of old pictures. I saw a showing of a picture extolling the impregnability of Singapore, describing in great detail why it would be impossible to take it, and this was *six months after the fall* of that city. I heard no complaints, however, and the picture was shown all over the circuits.

Speaking of taking shows to the out-of-the-way places in the battle zones, let's start that here, too. We have thousands of out-of-the-way places where boys are isolated, where the conditions are awful. I have worked in the territory of the First Service Command, Boston, and the Third Service Command, Baltimore. Both these territories have numerous outposts, light stations, gun emplacements, etc., manned by isolated groups. Eye-witness reports from many of these places make it imperative that someone check and double-check what I have heard reported. These men either can't get

(Continued on page 42)

Soldier's Mailbag Bares Benny 'Critic,' Reaction To USO Victory Circuit

Ithaca, Oct. 12.

Editor, 'Variety':

Out of a soldier's mailbag: From Cpl. Warren Junger, whose V-Mail comes from Africa: 'Army intelligence pulled a fast one during Jack Benny's visit here. A native had been caught hanging around near a staff officer's tent and there was some suspicion that he'd been listening to a discussion of some important military information. He protested, through an interpreter, that he couldn't speak or understand English and had merely been looking around for some salvageable scraps of material. They tried breaking him down for about three hours but couldn't trap him into an admission that he understood any English. Finally one of the intelligence officers took him to a neighboring camp where Benny was scheduled to appear. They sat through the Benny show together but the native didn't crack a smile once. The intelligence

(Continued on page 16)

AIR CORPS MUSICAL TO TOUR ON COAST

Sacramento, Oct. 12.

Sacramento Air Service Command's musical, 'At Your Service', opens a week's run in here Friday night (15), featuring all GI talent.

At the direction helm is Master Sgt. Ezra Stone, who, on loan from March Field in Riverside, has been whipping the entire production into shape within the last three weeks. 'At Your Service' is designed to entertain the soldiers and recruit civilians for sub-depot work throughout the Air Service Command.

Entire production was written and conceived by Pvt. Edward Heyman, the composer. Heyman teamed with Sgt. Cliff Fishback, former pianist-arranger with the Skinnay Ennis orch, Pvt. Herb Sorkin, Pvt. Charles P. Abernethy and Pvt. Paul Baker on the musical score.

Other former showmen associated with the production are Capt. Larry Cotton, formerly featured vocalist with the Horace Heidt orchestra who is the officer in charge of the show; Pfc Joe Tomes, who was associated with various Los Angeles radio stations and the OWI in San Francisco and Pvt. Bob Weiss, former manager and publicity man for Horace Heidt.

The show goes on the road for a West Coast tour after its Sacramento close on Oct. 21, with an open eye to any early booking in San Francisco. There are of more than 22 production numbers, a lineup of a dozen songs and a cast of more than 75 servicemen.

DISNEY CREW PROWLS MEXICO FOR PIX DATA

Hollywood, Oct. 12.

Walt Disney shoved off for Mexico City with a planeload of writers and artists to gather material for a series of cartoon and live action pictures on health, literacy and other phases of native life to be produced for the Office of Co-ordinator of Inter-American Affairs.

Troupe will join other members of the Disney staff, now in Mexico, for a tour f Guatemala and San Salvador.

Undaunted by Rain, Bolger, Little Wow Boys on New Guinea

Australia.

Editor, 'Variety':

As I told you in my last letter, I have a lot of different chores in the Army. My job is anything in show business.

I was testing the bars in one of the metropolitan cities and they are okay—like those in England; barmaids instead of bartenders, and the better the spot the more personable the barmaids. Well, I was doing all right when I got a 'signal' (Army for Western Union) from my headquarters to take the first plane and meet Ray Bolger and Little Jack Little in New Guinea and show them around.

Well, I showed them around. I had been around before in line of duty, but I could not keep up with these two fellows. The forward areas in the Southwest Pacific Area are rugged insofar as living conditions are concerned. In many places you are in mud up over your ankles all the time and only a few hours a day it doesn't rain. Many of the camps are so new that washing and bathing is a matter of finding the nearest creek. But the tougher it got, the better Ray and Jack liked it.

You know how Bolger and Little work. They did a full two-hour show and sometimes it ran two and a half hours. It was top entertainment every minute. All kinds of stages and many times in pouring rain—and not losing a customer. The customers could anticipate the rain and bring their raincoats. It took Bolger and Little a couple of nights to figure that out and in the meantime they got soaked to the bone, but they didn't quit. After that they brought their raincoats, too. Bolger told gags and danced. He sweated like a galley slave on the equator run. Little played piano, sang and told gags. Bolger seemed to lose five pounds each night, and Little was so hoarse he could hardly talk after the show was over.

Even Hut Shows

And they were not finished after

(Continued on page 16)

Coast Theatres Raise 191G for 'Buddy Beds'

Los Angeles, Oct. 12.

Southern California theatres turned over $190,908 to the Servicemen's Overnight Housing Fund Committee as a result of collections for the film industry's 'Bed for a Buddy' drive.

Fox West Coast houses contributed $118,887, with $47,713 from independents and $24,307 from the Warners, RKO and Paramount theatres.

'Army' to Play London For B. O. Proceeds To Divers Allied Funds

London, Oct. 12.

When Irving Berlin and his all-soldier show, 'This Is the Army,' come to England, it'll play for the public as well as the military personnel. Previously it had been arranged to show 'Army' only to the boys in uniform.

Enlisted military of all the Allied Nations stationed in England will see the show free, but officers and the public will pay, with proceeds from sale of tickets to go to British War Service charities. Decision to throw 'Army' open to the public for fund-raising purposes was reached last week following communications between U. S. Col. Tristam Tupper and Brendan Bracken, chief of the British Ministry of Information. Committee headed by Lady Mountbatten and Lady Ward has been named to sponsor the production here and arrange for overseas distribution of funds. At request of the committee, George Black has put his West End theatre at the disposal of 'Army.'

BBC broadcast Monday (11) shortwaved to N. Y. and recorded as CBS listening station announced 'Army' is being sent to London as a 'symbol of gratitude for British hospitality to American fighting men.'

Sgt. Ben Washer is already here to coordinate production plans for Berlin and is working with three officers designated from special services. Berlin will appear in the show which, after its London run, will tour the provinces intact.

3 Big Benefits

Continued from page 2

ers in the campaign. Originally presented at the War Fund's teeoff dinner in N. Y. on Oct. 6, 'Tribute to Gallantry,' enlisting a number of stars, is credited with being one of the outstanding pageants ever produced in N. Y., with efforts already initiated to send out a similar pageant to key cities.

As it shapes up, 'Night of Stars,' to be staged Nov. 16, will be wider in scope than any of its predecessors, with many of the stars who debuted the event nearly a decade ago skedded to repeat their initial performances. In addition, it'll feature stage, screen and radio personalities who rose to prominence since then. Producing committee of 60 from show biz is chairmaned by Robert M. Weitman.

Uncle Sam's Callboard

Mike Morra Tagged

Pittsburgh, Oct. 12.

Mike Morra, one of owners of Villa Madrid, Army.

Gene DeFallo, owner of Port theatre in Lumberport, W. Va., army.

Sgt. James DiMauro, former Johnstown theatre manager and Vintondale exhib, appointed to OCS after more than year in South Pacific.

Robert Klein, of Rep staff, Army.

Kenny Kenfield, former theatre and hotel manager, upped from 1st looey to captain at Keesler Field, Miss.

Johnny Fritz, bass player with Billy Catizone foursome, Navy.

John Johnes, Playhouse and radio actor, into Sea Bees as a yeoman.

Jack Shaffer, saxman with Tommy Carlyn band, into Army as aviation cadet.

Harold Richman, theatre manager, out of Army with medical discharge.

Camp Lee String 4 in Bow

Camp Lee, Va., Oct. 12.

The Camp Lee String quartet has made its debut here in the first of a series of Sunday musicales.

A mixed chorus is being organized here by Pvt. Abrasha Robofsky of the Camp Special Service Office. Enlisted men, WACs and officers comprise the group.

Lt. Myron Blank, USN

Des Moines, Oct. 12.

Myron N. Blank, son of A. H. Blank, and assistant g.m. of Tri-States Theatre Corp. and secretary of the Central States Theatre Corp., has been commissioned a lieutenant (j.g.) in the navy and will report Oct. 15 at the University of Arizona, Tucson, for indoctrination. He is to be assigned to the visual aid division and later will go to Washington for training.

Blank has been a member of the board of trustees of Iowa Methodist hospital, the Des Moines Club and Salvation Army in Des Moines, and has been Polk county salvage chairman since the salvage program was launched in April, 1942. His wife and three children will remain in Des Moines while he is in the service.

2 Foxites Anchors Aweigh

Richard Dube and Sterling Silliphant, of 20th-Fox home-office staff, ordered to report for duty in U.S. Navy as ensigns at end of October.

OWI Romancing Congress As Vote Nears on Overseas Coin Increase

Washington, Oct. 12.

OWI, facing a tough fight for an extra $5,000,000 appropriation for its Overseas Branch, has taken a leaf from the CIAA book and is now starting to play up to Congress. When the globe-girdling senators returned to Washington last week, the first American official to contact them was Elmer Davis. Davis wanted to know what they found wrong with OWI abroad and immediately started making corrections on the basis of their recommendations.

Davis and the senators are scheduled to sit down for a comprehensive survey of the situation, with an informal understanding that changes in OWI overseas policy will be made as a result. This marks a new departure for the agency which has kept pretty much to itself in the past, while cannier CIAA has always been open to ideas from Congress and has had little trouble in getting its budget needs, as a result.

Getting the new $5,000,000 is expected to be a tough scrap and will probably require all the glamour that Davis and his cohorts can exercise on legislators. On the House side, Rep. John Taber, New York Republican, and OWI enemy No. 1, has his hatchet out again. Instead of giving OWI more money, he will seek to have its present appropriation shaved. Any cut of this kind would bite sharply into the radio and film production program as used abroad for propaganda purposes.

What got under the skin of the five globe-trotting senators was that in India they claimed they found 100 OWI outpost men 'busy selling

(Continued on page 16)

LEWIS HIGHTOWER KILLED IN ACTION

Hollywood, Oct. 12.

Lewis Hightower is the first war casualty among Hollywood studio dancers. He was killed in the Italian campaign.

One time assistant to Albertina Rasch, he also appeared in Broadway plays with brother, Bernie.

Trouping in War Zones Has Its Hardships; But 'GI Laugh Ample Reward'

Somewhere in Middle East.

Editor, 'Variety':

What an experience! It's wonderful and I love it. So far I've covered Cairo, all Palestine, all Libya, all Suez, all Iraq and will soon finish Iran, although I can't tell you where I am now.

I've done more things. I've lived in tents doing all my laundry out of a steel helmet, creeping into my cot at night wondering what was in there, because we had locusts the size of sparrows, and fleas, lizards, snakes, scorpions and beetles. I've traveled all night in baggage cars waiting for them to lift up a car and put it back on the tracks. I've traveled across the desert in mid-day in sand-storms, worked on cement floors worked in theatres (hah!) when they had sand-bags for seats, tin cans for seats, no seats. I've done one-nighters riding on a so-called train which was anything but conducive to healthy kidneys, but in spite of it all I love each and every part of it and hate to come home.

The places I've just left—the coolest day was 145 degrees and the hottest 190 degrees. I've had so many salt pills I feel like a walking Morton ad, but it's better now, I hope.

The heat is unbearable and it will be such a relief to get home and not worry at night when you go to bed for fear you'll be bitten by a malaria mosquito or a sand fly, to drink water and not be afraid of typhoid or dysentery, to ride in a car and not be afraid of typhus or cholera, or eat fruit and be afraid of amoebic dysentery. Right now most of the troupe are down, but I guess I'm too dumb to quit.

Since I've been here I actually have lights, a bed with springs, and a thing you fill with water and call a bathtub. The people at home should know. If I ever hear or see spam again I'll shoot the nearest person. I've heard of fresh foods, but what are they?

I'm not complaining because the minute I get home I'm going to ask to leave again for somewhere; but it's really no cinch. To look out and see these GI's smile is worth more than any salary I could ever make.

Peggy Hayden.

L.A. to N.Y.

Edgar Bergen.
Joe Besser.
Edwin Burke.
Marilyn Cantor.
Earl Carroll.
Ken Dolan.
Earl Erbi.
Margaret Ettinger.
Reginald Gardiner.
William Gaxton.
Nat Goldstone.
Paul Green.
E. Y. Harburg.
June Havoc.
Henry King.
George Lait.
Jack Lait.
Jules Levey.
Jimmy Little.
Ted Lloyd.
Kenneth Macgowan.
Mannie Mannheim.
Sam Marx.
Phil Moore.
Victor Moore.
Ray Noble.
Louella Parsons.
Nadia Petrova.
Cameron Prud'homme.
Howard Emmett Rogers
Al Santell.
Andrew Stone.
Hunt Stromberg.
Beryl Wallace.
Robert Webb.
Fred Wilcox.

Soldier Shows Going Into Theatres to Do Stuff for Civilians

Soldiers turned actors via camp-sponsored shows, who have been smitten by the thespis virus and are bent on postwar stage careers, are already, though still in khaki garb, being channelled to civilian audiences. It's not just a case of Broadway and the key cities gandering the more ambitious 'This Is the Army' and 'The Army Play-By-Play' productions. The less pretentious offerings put on by soldiers in the off-the-beaten-track camps and designed originally for exclusive presentation in the military posts, are going out to theatres in increasing numbers to perform before the civvie audiences.

Through permission of the Special Services Division, U. S. War Dept., and in answer to requests from house managers and civilian populations in adjacent towns, more than two dozen such soldier shows, it's estimated, have thus far been given opportunities to appear in commercial theatres. Thus the camp-discovered talent needn't wait until they're mustered out, but are capitalizing on the demands for in-person shows throughout the coun-

(Continued on page 10)

CAMP SHOWS BY 546 FILMITES LAST MONTH

Hollywood, Oct. 12.

Entertainment arranged for the armed forces by the Hollywood Victory Committee reached a peak in September, with a total of 546 performers and 1,879 individual appearances during the month.

Since the beginning of the war through Sept. 30, a total of 2,464 film players have made 17,579 appearances in Army camps and Naval stations.

Tracy & Co. to Alaska

Seattle, Oct. 12.

Spencer Tracy, Marilyn Maxwell, Nancy Barnes and John Bond planed into Seattle a few days ago, thence to Alaska, for USO. The entertainment tour will include the Aleutians.

Upon Tracy's return to Hollywood he'll start work on his next picture, 'The Seventh Cross.' It's set for next month.

N.Y. to L.A.

Ed Fishman.
Mose Gumble.
Sid Kornheiser.
Joe Mankiewicz.

HEFTY U. S. PROD. FOR BRIT.

Solons Curb Ploeser's Probe

Washington, Oct. 12.

Democratic leaders sat down hard on Congressman Ploeser's proposed probe of the industry's newsreels. They had an assist from G.O.P. leaders who figured Wendell Willkie would steal the show. Willkie, as chairman of 20th Century-Fox directors, would have defended Fox Movietone. Argument which choked off the inquiry was that the minority party would look slightly ridiculous getting red-faced over a joke retailed by Mrs. Franklin D. Roosevelt while on her tour of the South Pacific. Congressman Ploeser saved face by meeting Will H. Hays, president of the Motion Picture Producers & Distributors and accepting his word that the industry would police itself on political propaganda.

House leaders, who want another recess after the draft bills and tax measures are out of the way, are not inclined to sponsor inquiries which will delay this program.

Voluntary Pix Propaganda Code Is New Headache; Charge 'New Dealism'

Washington, Oct. 12.

Heads of the big film production companies, most of them already up to the ears in the motion picture consent decree case, were faced this week with a new headache—whether to get up a voluntary propaganda code, as suggested by some congressmen, or to take a chance with whatever heat Congress may put on the industry.

Proposed code was suggested here last week in a session between Will Hays and Republican Representatives and Senators, who feel there has been too much New Deal propaganda in some current pix, a matter which worries the Republicans with a national election up next year. Hays went on to New York over the weekend with a promise to see what could be done.

There was no comment forthcoming from local theatre spokesmen, but other industry sources were explosive. Some saw one more attempt to make a punching bag out of pictures—always good for a headline. Others wondered if it was not time for the industry to buckle down to an all-out promo-

(Continued on page 23)

'Propaganda'?

Washington uproar over alleged propaganda films most prominently tabbed such product as 'Keeper of the Flame,' 'This Is the Army' and 'Mission to Moscow'

'Flame' was an out-and-out anti-Fascist theme, hinting a certain type of newspaper publisher; 'Moscow' was obviously pro-Russian; while 'Army' was criticized because it was supposedly pro-Roosevelt

U'S $1 DIVIDEND ON COMMON; FIRST TIME

Universal Pictures Co., Inc., declared a $1 dividend on the common stock last week, action by the directorate marking the first divvy payment ever made to common shareholders. Dividend is payable Oct. 30 to stockholders on record at close of business Oct. 25, being payable both to common shareholders and holders of voting trust certificates of the common.

This action was taken on the latter because of some remaining certificates outstanding that have not been transferred into common shares. U several months ago, in simplifying its corporate setup, called in all outstanding preferred shares, leaving the common in line to benefit.

In announcing the board of director's action, J. Cheever Cowdin, chairman of board, stated that 'improved earning power, plus a sounder financial framework, brought about largely through the merger of the holding and operating companies, culminated in this action.

Army's Sept. Ratings

'This is the Army' was No. 1 in the Army theatres during September, according to the U. S. Army Motion Picture Service.

Runners-up, in the order of attendance drawn, were 'Johnny Come Lately' (UA), 'Destroyer' (Col), 'Best Foot Forward' (M-G) and 'Let's Face It' (Par).

Whither This Time?

Hollywood, Oct. 12.

George Sanders, who vaccilates between sinister heroes and likeable villains, goes over to Angelus Productions on loanout from 20th-Fox for the top role in 'The Moon Their Mistress.'

'Moon' picture starts Nov. 4, with Seymour Nebenzal producing and Douglas Sirk directing for United Artists release.

Aver Public Won't Mind B.O. Tax Rise

Washington, Oct. 12.

Reports here are that theatre interests plan an imposing array of witnesses before the House Ways & Means Committee to fight the proposed increases in admission taxes. Treasury has suggested that the tax, now 10%, be upped to 30%. Ultimate figure will be about half way between, according to Congressional leaders who say that, even if they put through the sales tax, there is no chance of admissions taxes remaining at present levels.

'Witnesses will point out to the committee,' said one industry spokesmen, 'that if they raise these taxes up to the levels, they will be killing the goose that lays the golden eggs for the Treasury. We believe that any stiff increase in the admissions tax will result in a sharp falling off of admissions at the boxoffice. This would leave the Treasury no better off than it is now, and the situation might get worse.'

Top Congressional leaders do not seem very much impressed with the argument. They feel that the general public has so much money to spend that no substantial portion of it will object to paying a little more at the boxoffice in the form of an emergency war tax. Certainly leaders like Rep. Robert L. Doughton, N. C. Democrat, and chairman of the Ways & Means Committee, will not agree to upping cigaret taxes and letting theatres off. Doughton comes from the country's leading cigaret producing state, and has already agreed tentatively to higher levies on cigarets.

Daven's High Budgeter

Hollywood, Oct. 12.

20th-Fox handed the production of 'Nob Hill,' high-budget Technicolor picture, to Andre Daven for production early in 1944.

Tale, written by Eleanor Griffin, will be scripted by Norman Reilly Raine, with Peggy Ann Garner slated for one of the top roles.

Stays While Longer

Hollywood, Oct. 12

John Brahm, currently directing 'The Lodger' at 20th-Fox was handed a new contract.

His first picture on the Westwood lot was 'Wild Geese Calling' in 1941

CONCENTRATE ON HIGH-BUDGET PIX

Metro plans a minimum of three to four high budget productions annually in England during the wartime period, with objective of turning out a far greater number of films suitable for the worldwide market as soon as conditions permit. It is reported that Sir Alexander Korda will go into production shortly and that a deal for space and facilities at the Denham studios, controlled by J. Arthur Rank, has been 'signed, sealed and delivered.'

Top major company execs state that all American majors will concentrate on high budgeters in England, and that as much British talent and facilities as can be secured should be regarded as an asset to be capitalized as fully as conditions permit. In addition to Metro, it's likely 20th-Fox, Paramount, Warners and RKO also will produce on a large scale. From 20 to 40 high budgeters costing from $10,000,000 to $20,000,000 may thus be added to the Hollywood output annually in the coming bid for the world markets.

Assignment of a liberal proportion of top Hollywood talent, producers and directors to production in England remains one of the aims entertained by U. S. company heads as a means of cementing British-American business and good neighbor relations.

At the moment such plans have been sidetracked largely because of transportation limitations, but it is understood that British and American government officials are inclined to provide travel accommodation for U. S. talent for films designed to promote better British-American relations of a type calculated to aid the war effort.

Lack of transportation, meantime, keeps a number of U. S. execs who are scheduled to leave for England grounded on this side. While such company heads as Spyros Skouras and Arthur Kelly have been advised to be ready to leave, departure has been delayed. Ben Goetz and Sam Eckman, scheduled to leave early this week, were unexpectedly notified over the past weekend that their reservations had been cancelled. Al Lichtman, Metro exec, expected in New York this week, is also scheduled to leave for England. J. Robert Rubin is also slated to go over, though his current preoccupation with consent decree matters may prevent his leaving.

Kelly, v.p. in charge of foreign distribution for UA, last week stated that, owing to improved production methods abroad and pride in native pictures, Hollywood would no longer have a monopoly on 'good product,' though it would continue to dominate the world market.

Kelly said that increased interchange of product was inevitable in the postwar period and that he planned to offer British producers a world market through UA, thus encouraging them to produce better films.

Would-Be Producers With Enough Coin to Launch 50-75 Films Clamor For Releases; UA Offered 28 Picts

Number of would-be film producers, fortified with fresh, bulging bankrolls and clamoring for releasing deals, has reached a new high this season. Names little known in Hollywood now seeking distribution outlets represent enough coin to launch from 50 to 75 pictures if they can secure distrib outlets. This, of course, does not take into account product from established independents or the new William Goetz-Leo Spitz (International Pictures) unit.

Approximately 28 planned productions, aside from some 25 already set with United Artists for this year, have been offered to UA alone for distribution. At the UA board of directors meeting on the Coast last week, proposals from these potential producers were among the subjects discussed by the owner-members. There is a possibility that three or four additional independent producers will be accepted by UA for a so far unrevealed number of productions to be released by the latter.

Lester Cowan last week signed to release two productions through UA, first to be the film version of 'Tomorrow the World.'

With plenty of idle money around, new industrial ventures largely circumscribed by the war and picture earnings at an all-time record, applications for distribution deals represent fresh money sources. Some of his new coin is already reported silently working with producers on major producer-distributor lots.

Difficulties in settin„ new producers are, of course, apparent. Production facilities — studio space, technicians, talent, etc.—are not too plentiful but may still be obtained. Raw stock and physical distribution limitations, however, are the major hurdles with result that new producers are obliged to meet high financial and production standards if they are to find merchandising outlets.

Rara Avis

Hollywood, Oct. 12.

Practically every film player in Hollywood wants to be a star, but not Thomas Mitchell, whose contract with Warners provides that he will never be billed higher than a featured player without his written consent.

At present, Mitchell is on loanout to 20th-Fox for 'The Sullivans,' as a featured actor.

Plan 10 Int'l Pix And May Be More

International Pictures (William Goetz-Leo Spitz) production schedule is now reported including plans for some 10, pictures for the first year of operation, with possibility that total output may be increased.

While no distribution outlet has yet been reported set, understood that several major distribs are interested, with Universal, United Artists, RKO and Columbia among those mentioned currently. Possibility that International may release through more than a single distributor has also been rumored.

Meantime, though international has strong financial background, any long term banking deal would depend on the type of distribution deal made by the company. Releasing tieup with a strictly distributing organization such as United Artists would obviously call for greater outlay, since UA seldom finances producers. UA partially financed Hunt Stromberg at a time of product scarcity but this is the exception rather than the rule in UA operations, since the distrib receives practically the same fees for distribution where no company backing extended.

Deal with a major producer-distributor, on the other hand, where studio would undertake to finance in whole or in part, would call for smaller investment.

Leo Spitz, International topper, is due in New York this week.

Odlum's Hotel Plaza Buy

Atlas Corp. has acquired from the U. S. Realty & Improvement Co. all of its holdings in the Plaza Hotel, Floyd B. Odlum, president of Atlas, has announced.

Among those associated with Atlas Corporation in the acquisition of this property is C. N. Hilton, identified with successful hotel operations for a great many years. Hilton's company owns the Town House in Los Angeles.

No 20th-Fox Pix for Sale to Int'l Or Any Other Co., Says Joe Schenck

Joseph M. Schenck last week denied the report that William Goetz, Leo Spitz or any one from International Pictures had offered to buy four 20th-Fox pictures for $10,000,000. These were the films on which Bill Goetz was 'executive producer' during his tenure at 20th. Spyros Skouras, 20th prexy, from New York informed Schenck on the Coast that he had not talked with any International reps during his recent visit to the studio.

Pictures mentioned by the International rep who gave out news of the alleged offer were 'Guadalcanal Diary,' 'Gang's All Here,' 'Song of Bernadette' and 'Jane Eyre.'

Schenck stated that Goetz did not work on any of these productions except that he was consulted by the producers on problems that came within his scope as executive in charge of studio production, and that entire production credit for the pictures referred to goes to the men responsible and credited with their making. 'Diary' was produced by Bryan Foy, 'Gang' by William Le Baron, 'Bernadette' by William Perlberg and 'Jane Eyre,' directed by Robert Stevenson, was a collaboration of Stevenson, Orson Welles and Kenneth Macgowan.

When Goetz settled his contract with 20th-Fox he requested that a number of pictures carry the credit line 'William Goetz in charge of production.' The individual producers who made these pictures 'agreed to this as a gesture of courtesy,' says 20th.

READE TO MIAMI FOR RECUPERATIVE REST

Walter Reade, who will retain his circuit of 44 theatres and realty properties following refusal of the Department of Justice to approve a sale that had been set with Loew's, will leave for Miami in a week or 10 days for his health.

Ill for more than a year, but with doctors unable to discover his trouble, Reade recently decided to sell out and retire but since the Loew turndown has entertained no other deals. Likelihood is that he will retain his holdings, for the time being at least. Reade, veteran in the exhibition and realty field, is 61.

LOU METZGER IN N.Y.

Coast Theatre Owner Into WAC Harness After Physical Checkup

Lou Metzger, the California exhibitor and showman, who had to be taken off the train in Kansas City because of a heart condition, and ordered into a local hospital for a three-week rest, is in New York to work with the War Activities Committee. He was en route to N. Y. for that purpose when the K. C. episode occurred.

Metzger checked into Lenox Hill hospital in N. Y. for checkup, but got out yesterday (Tues.), okayed for his duties which will keep him east indefinitely. He will handle his theatre affairs from the N. Y. end.

Woolley Eating Again

Hollywood, Oct. 12.

Monty Woolley has been set for 20th-Fox's 'Sunday Dinner for a Soldier.' Lewis Seiler is directing. Mary Anderson co-stars, with Walter Morosco producing.

2 Mobster Aides Slated to Testify For Gov't in $1,000,000 Extortion

Two witnesses for whom warrants were issued some time ago by N. Y. Federal Judge John C. Knox, Robert McCullough and Nicholas Avolio, Chicago gangsters, have been apprehended, Boris Kostelanetz, Special Assistant United States Attorney, disclosed on Monday (11) in N. Y. federal court.

Kostelanetz, prosecuting the eight defendants charged with shaking down major film distributors and exhibitors for more than $1,000,000, stated that the two are expected to reveal the operations of the 'Boys From Chicago,' hoodlums with whom Willie Bioff was associated in the shakedown.

McCullough, according to the Federal prosecutor, is a Chicago hoodlum shot in 1926 by detectives searching at the old Al Capone headquarters in Chicago. He was also seen in the murder car with two others when William McSwiggen, an assistant district attorney, was killed in 1926. The other two with him were the late Frank Rio and Frank Diamond (or Francis Maritote), one of the defendants in the extortion trial. Avolio is described as being a former messenger for the Chicago mobsters.

Bioff is the Government's witness at the trial being held before N. Y. federal court Judge John Bright. Two of the defendants are Louis Kaufman, business agent of Local 244, Motion Picture Operators Union of Newark, N. J., and John Roselli, former West Coast collector for the mob. The other six are Chicago gangsters, all former members of the old Capone gang. They're Louis Compagna, Charles Gioe, Paul DeLucia, Francis Maritote, Ralph Pierce and Phil D'Andrea.

Trial, which started last Tuesday (5) and was adjourned Friday (8) until tomorrow morning (Thursday), was mostly occupied during the initial four days with Bioff on the receiving end of Kostelanetz's barrage of questions. The convicted ex-racketeer detailed the various payoffs he received from various picture executives, which he split with Chicago gangsters. Bioff's 'singing' included a crack that he wanted to resign but that the Chi mobsters said 'you resign feet first.'

George E. Browne, convicted former president of the International Alliance of Theatrical Stage Employees, with whom Bioff was linked in the extortion under threat to call strikes on the film companies, is expected to be a forthcoming witness as are a number of film executives.

Both Browne and Bioff for the past two years have been supplying the Government with information concerning the shakedowns of the defendants. For his part in the extortion Bioff got 10 years; Browne, eight.

Ed Doherty's Coverage

Chicago papers have been going to town on the film industry shakedown trial, with perhaps top coverage to date being handled by Ed Doherty, the crack feature-news writer, who's sitting in on the trial of the Chicago gangsters for Marshall Field's Chicago Sun.

Doherty's Sun piece on Monday (11) was a vivid narration of the Willie Bioff revelations; a colorful treatment of the manner in which the Chi mob story has stirred blase New York, a studied analysis of conditions that foster such rackets, with a postscripted query as to whether such conditions exist in other industries, and if so 'how long will it be tolerated by a people fighting for freedom.'

Cantor's 'Show Biz' Pic Strewn With 15 Tunes

Hollywood, Oct. 12.

Eddie Cantor's producer-starring picture, 'Show Business,' at RKO will contain a total of 15 musical numbers, some nostalgic and some new.

Filming starts Oct. 25, with Edwin Marin as director and Joan Davis, Nancy Kelly, Constance Moore and George Murphy in featured roles.

HE'S THEIR JOHN

Hollywood, Oct. 12.

Top male role in 'Beautiful But Broke' at Columbia goes to John Hubbard, who is in the middle between Jinx Falkenburg and Joan Davis, co-starring on the femme side.

Picture goes to bat this week with Irving Briskin producing.

Freeman Drives Again

Hollywood, Oct. 12.

Chairmanship of the film industry's campaign in this area's War Chest drive was accepted by Y. Frank Freeman, president of Producers Association.

Appointment was made by Mark Sandrich, president of the Permanent Charities Committee, which covers all the guilds, unions and other occupational groups in the film industry.

Court Orders Local 244 Officials Give Back 13G to Union

Newark, Oct. 12.

An arrangement whereby Louis Kaufman and Harry S. Oppenheimer, business agent and secretary, respectively, of Local 244, Essex Motion Picture Operators Union, are to reimburse the union in the amount of $13,000 was ordered last week by Vice Chancellor Bigelow.

Bigelow's decision, which is to be carried out by Oct. 19, follows his Sept. 10 ruling that Kaufman and Oppenheimer repay a 1936 Chancery assessment which the union had advanced for them and that certain union irregularities be corrected.

Warren Dixon, Jr., counsel to the insurgent union members who started the suit, and Andrew B. Crummy, representing Kaufman and Oppenheimer, are scheduled to confer with Bigelow and a representative of each party to the suit regarding the manner of reimbursement.

Dixon last week proposed that the pay of Kaufman and Oppenheimer be stopped until the $13,000 is repaid. He also called for a definite seniority schedule for the union, one that would prohibit jobs being assigned except on a seniority basis. Verbal and written contracts would also be voided unless they were first voted on by the union members.

Dixon's proposal also calls for enjoinment against modification of contracts unless they were written, and would place the responsibility of the seniority schedule on the executive board of the local. Under Dixon's decree the union would discontinue collection of the 10% work

(Continued on page 23)

CAGNEY HEADS SLATE OF SAG NOMINEES

Hollywood, Oct. 12.

Nominating committee of Screen Actors Guild has submitted to the membership a list of candidates for officers and members of the board of directors to be elected for coming year by mail, prior to the annual Class A membership meeting called for Nov. 14.

For officers the candidates submitted are: James Cagney, president; George Murphy, first; Paul Harvey, Walter Abel, vice-presidents; Lucille Gleason, recording secretary, and Russell Hicks, treasurer.

Proposed to fill the 11 vacancies which will occur on the board of directors are: Heather Angel, Laraine Day, Linda Darnell, Marlene Dietrich, Lucile Gleason, Roy Gordon, Louis Jean Heydt, Russell Hicks, Lena Horne, Marsha Hunt, Boris Karloff, Roscoe Karns, Gene Kelley, Carole Landis, Noel Madison, Philip Merivale, Dick Powell, John Qualen, Anne Revere, Robert Strange, John Wayne, Richard Whorf. The elected new members will serve three years.

Additional nominations for officers and directors, it was instructed, must be filed by petition before Nov. 4.

Keeps That Pistol Smokin'

Hollywood, Oct. 12.

Republic is hurrying the production of 'Pistol Packin' to cash in on current vogue of the song.

Edward Dein wrote the screenplay, produced by Eddy White.

Paulette's New Deal

Hollywood, Oct. 12.

Paramount retains Paulette Goddard, whose old contract is running out, with a new ticket.

Pact contains a clause giving the actress the privilege of making one outside picture a year.

Studio Contracts

Hollywood, Oct. 12.

Frank Partos inked scripting pact at Paramount.

Peggy Maley drew player ticket at Metro.

Betty Alexander handed acting contract by Warners.

John Alexander, Broadway actor, signed by Warners.

Doreen Hayward's minor contract with Metro approved by court.

Evelyn Keyes handed new contract at Columbia.

Milo Anderson, costume designer, renewed by Warners.

Jerry Cady inked one-year writer pact at 20th-Fox.

Rhonda Fleming handed player ticket by David O. Selznick.

Marilyn Day's minor contract with Universal okayed by court.

Lloyd Nolan's option lifted by 20th-Fox.

Lyn and Lee Wilde, twin girl players, drew new pacts at Metro.

Herbert Rudley's actor option picked up by Warners.

Kay Rice, Betty Lou Hanson, Margaret Pugh, Pat Dunlap, Mela McGonigal, Marjorie Bollinger, the Browne twins and the Farnham twins, schoolgirl swimming team, signed by Metro.

Sir Cedric Hardwicke's option lifted by 20th-Fox.

Angelo Greene inked player pact at Warners.

Christopher Adams of the Coast Guard, signed a postwar acting contract with David O. Selznick.

Kim Hunter's player option picked up by David O. Selznick.

Chi Mobs Scared While Trial Is On

Chicago, Oct. 12.

Members of the racket syndicate suffered an additional financial setback here last week when the law clamped down on gambling, the gang's biggest source of income since the Government became interested in their motion picture operators' and stagehands activities.

For the first time in 25 years the gambling racket is closed tight locally. Syndicate for many years has controlled gambling in the leading cafes and have dominated all horse-booking concessions. The extortion trial in New York seems to have scared every mobster into his hole, at least for the time being. Things are so tight that it is difficult to place a 50c horse bet, even on Randolph street.

Over the weekend U. S. deputy marshals were busy serving additional subpoenas in this area to complete the picture of witnesses when the trial resumes in New York this week. While the names were a secret it is said that among the recipients, invited to appear, were two labor leaders, a prominent politician, a former congressman from Indiana, several police officials, lawyers and go-betweens.

Sidney R. Korshak, local attorney mentioned by Bioff as having represented the Capone syndicate in some legal matters, is a private in the Army and is serving at present in a southeastern camp.

Coast Labor Wants Bioff to Stand Trial For His Tax Evasion

Hollywood, Oct. 12.

Conference of Studio Unions, at its Wed. (13) meeting is expected to draft a protest against any move to take the Willie Bioff income tax evasion case off the Federal calendar and demand he be brought here to stand trial. Prexy Herb Sorrell of the Conference said his group is against any leniency for the former labor leader who, he said, sold IATSE workers down the river and prevented them from getting wage increases.

U. S. attorney's office recently requested the Federal court to remove the case from the calendar, but Judge Ralph Jenney refused and set the date for hearing.

SYLVAN SIMON ON LOAN

Hollywood, Oct. 12.

S. Sylvan Simon, on loanout from Metro, will direct the Charles R. Rogers production, 'It's Great To be Young.'

Simon returned last week after a show-shopping tour of Broadway.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Read where the comedians on the 'Can You Top This?' radio program gave a banquet at the Murray Hill Hotel in New York in honor of the comedian's patron saint, Joe Miller.

Most people believe that Joe Miller was the first to pull a gag or to put out a joke book, but such is not the case. There were hundreds of joke books (or jest books as they were called) long before Joe Miller. Harry B. Weiss, who is quite an authority on joke books, lists the following: 'One Hundred Merry Tales' (Published 1525); 'Merry Tales, Wittie Questions and Quick Answers' (1567); 'Merrie Tales of Skelton' (1566); 'Jests of Scogin' (1565); 'Tarlton Jests' (1611), and many, many more.

Archie Armstrong, who was a court jester to King James 1, and King Charles 1, issued a jest book under his name, 'Jests and Merry Tales,' in 1630, which was much better than the first Joe Miller jest book which came many years later (1739); but Miller's was vastly improved in successive editions. Then there were 'Merry Conceited Jests of George Peele' (1670); 'Merie Tales of the Mad Men of Gotham' (1613); 'Conceits, Clinches, Flashes and Whimsies' (1639). Years ago stories were compiled by anonymous writers, who then attached to them the names of famous clowns, actors, or other persons so as to make the books popular. They still use the same idea today. Many persons whose names are on the old jest books had nothing to do with compiling or writing them.

There are many stories about Joe Miller, but nearly all agree that he was a mediocre comedian in Shakespearean plays. He was illiterate, could not fashion a joke and learned his parts with the assistance of his wife. He had nothing to do with the joke book that bears his name. Joe had no sense of humor; he spent his afternoons in a public house on Portugal street, Clark Market, called the Black Jack. A number of actors and villagers would gather there and pass around the latest gags and gossip; because of Joe Miller's gravity when he heard these gags, the actors would playfully credit every one to Joe. It was a lot like calling a fat guy 'Skinny' and a bald guy 'Curly'. When Joe Miller died (he was buried on the east side of the burial ground of St. Celements Danes in Portugal street, where a stone still marks the spot and commemorates his virtues), a Mr. Mottley, a well known dramatist of that day, was employed to collect all the stray gags then current in town. It was practically a compilation of the jest books of the preceding 200 years. Joe Miller's name was put on them and from that day to this the man who had never cracked a joke and didn't like or understand them, has been reputed to be the author of every jest, past, present and to come.

The frontspiece of the original Joe Miller's Jest Book is a chuckle in itself. Here it is:

Joe Miller's Jests;
or, the
W I T S
Vade-Mecum.
Being

A collection of the most brilliant jests, the politest repartees, the most elegant bon mots, and most pleasant short stories in the English language. First carefully collected in the company, and many of them transcribed from the mouth of the famous gentleman, whose name they bear and now set forth and published by his lamentable friend and former companion, Elijah Jenkin, Esq.

Most humbly inscribed to those choice spirits of the AGE, Captain Bodens, Mr. Alexander Pope, Mr. Posessor Lacy, Mr. Orator Henley, and Job Baker, the Kettle-Drummer.

There are really very few jokes in Joe Miller's book that the comedians of today are using. The originals have been switched and reswitched so that they are now unrecognizable except by an expert. All the jest books, in fact, all comedy, has its basis on love, matrimony, dress, hate, selfishness, meanness, bulls, business—and the comedians and writers have added many new jokes to a nation's laugh list. But Joe Miller will always get the credit for a joke that sounds old. It's sort of a trademark which has been replaced lately by the word 'corn'.

Like Joe Miller, there's many a big star comic today who gets the credit for a joke or piece of business that was done originally by some little comic in some turkey show or little town who didn't have the chance to get it to New York first. What's the difference, as long as the world has the pleasure of laughing? Sez

Your pal,

Lefty.

N. Y. Fire Dept. Getting Tough; Strict Enforcement Worries Pix

Charging that exchanges and film buildings in N. Y. are violating the fire laws, the Fire Department, during the past week, threw distributors into a panic over threat that drastic action would be taken unless all regulations were immediately complied with. As result, instructions have gone out warning against the severe rules of the N. Y. Fire Dept. which, in no uncertain terms, has laid down the law.

Smoking in homeoffices where Fire Dept. rules are in effect, as well as the Film Center building and others housing exchanges, is only a part of the drive being made.

According to rules which, it is promised, are going to be vigorously enforced, there can be no film laying around on floors and the amount that can be piled up in backrooms for inspection is limited to protect against danger. Result is that when film comes back from theatres, it has to be placed in the fireproof vaults and then lugged back and forth for inspection. This creates a problem late at night (2 or 3 a.m.) when incoming film piles up and has to be inspected by the nighttime crews.

Also, prints are shipped from the Coast in large cardboard boxes containing reels that are encased in steel or tin shipping cans. The minute they arrive at an exchange, they can't be placed in the vaults in the cardboard boxes. These have to be opened and the metal containers themselves stored in the vaults, a process which takes time and this work, it's explained, has been slowed up due to the manpower shortage as well as difficulty in getting help to take care of things to the complete satisfaction of the Fire Dept.

Another thing fire inspectors are checking up on is the storage of film in the vaults. It can't be piled up beyond a certain point which is not too near the sprinkler systems. Complicating the situation for some N. Y. exchanges located in the Film Center is the fact that vaults are located on only the even-numbered floors, with result if the exchange is on an odd-numbered floor the lugging of the film back and forth creates an added problem.

DISNEY'S NEW WRINKLE IN LATIN LIVE-INKER

Hollywood, Oct. 12.

Walt Disney is using a new technique in the combination of live action and cartoonery in the filming of 'The Three Caballeros,' a feature-length musical showing naive life south of the Rio Grande.

Feature will run 72 minutes with 12 musical numbers practically all recorded by Latin American musicians, and a new character, Panchito, a Mexican fighting rooster.

Settlement on Decree Modifications Anticipated This Week When Clark Again Meets With Distrib Heads

Spokesmen for the 'Big Five' consent decree companies, who meet in New York again on Friday (15) with Assistant Attorney General Tom C. Clark, said there is a good chance of reaching definite conclusions on consent decree modification at the next session.

They expressed optimism that the preliminaries are behind them and that a settlement is just over the horizon.

Following an all-day session Friday (8) with heads of decree companies and another that is to be held this coming Friday (15), Tom C. Clark, assistant attorney general in charge of the criminal division of the Department of Justice, will offer proposals in the hopes of settling on distributor-exhibitor difficulties out of court. He indicated late Friday (8) that there would not be a temporary extension of the consent decree beyond Nov. 20, when its three-year trial period expires, but that by that date there either would be a new decree or the Government will go ahead with the anti-trust suit out of which the decree developed.

While Clark did not amplify, it is reported that the likelihood of a modified decree and expansion of arbitration provisions is greater than prosecution of the suit which, among other things, called for divorcement of theatres by distributors, plus prosecution of the so-called Little Three—United Artists, Columbia, and Universal. Among other reasons, the Dept. of Justice is said to be hopeful that it will not be necessary to proceed with the suit, due to budget restrictions placed upon the anti-trust division.

Conciliatory

Fear that the Government might do something about rentals and percentages, either through inserting a formula in the decree or through price ceiling action, is understood to have brought about a more conciliatory attitude on the part of the decree distributors, and that, in addition to closer cooperation, the distribs might be willing to make certain important concessions to avoid disturbances of the rentals situation. Though he discussed rentals and percentages in some detail at a meeting with distribs week before last, Clark is said to be merely 'exploring' the idea so far, based upon many complaints and much data from exhibitors.

While decree company heads previously sought to defend their position on film prices, due to greatly increased costs, and that they are entitled to more in view of the fact that attendance at theatres was 150,000,000 greater in 1942 than in 1939, since then they have gone no further than to offer statistics on admission prices. At the Friday (8) session with Clark, the distributors claimed that the average admission price was only 37c, implication being that theatres themselves are not getting as much as they should or could.

In addition to rentals, Clark at the Friday (8) meeting outlined in a general way various other alleged abuses that have been reported to him by exhibitors as existing under the decree and outside of its jurisdiction. He talked over these problems without revealing the source of complaints and anticipated the decree companies will report on them at the coming Friday (15) meeting, possibly making recommendations as to relief. Or defending themselves against the alleged abuses.

Clark is reported to be of the opinion, in connection with arbitration, that it should be extended to provide greater relief and also that affiliated theatres of major companies should be entitled to recourse under the system. At present only independent, unaffiliated exhibs may file complaints though others, as well as distribs, may intervene and also are free to make appeals.

Preminger's Literary Load

Hollywood, Oct. 12.

Otto Preminger's production schedule at 20th-Fox reads like a shelf of books, with four best-sellers waiting to be translated into pictures.

List consists of 'All-Out Arlene,' 'Centennial Summer,' 'Laura' and 'Now It Can Be Told,' last of which was originally published as 'Ambassador Dodd's Diary.'

High Times on High Seas

Hollywood, Oct. 12.

Escapism by sea is the theme of 'Bring On the Girls,' musical with a Naval background, slated for early December filming at Paramount.

Fred Kohlmar production will co-star Veronica Lake, Eddie Bracken and Dick Powell.

War Newsreels Showing Home-Town Boys Now A New Headache for Mgrs.

Boston, Oct. 12.

'That's my boy!'—the shriek local house managers have been anticipating in dread here as war newsreels have become increasingly frank—nearly broke up the show at the Metropolitan last week as a woman, spotting her son among the Salerno wounded, lost control.

Patrons sitting nearby comforted the mother as best they could but it was some time before the woman could regain her composure. Other similar incidents have been reported locally, but always when the mother or friend of the service man shown has confided only in the manager. In one case a woman saw her husband being decorated in the South Pacific. She hadn't seen or heard from him for two years.

Possibility of further incidents has brought up the question of securing stills of the scenes involving the serviceman spotted by relatives. Managers are querying local newsreel outlets to see if such scenes can be printed. Feeling seems to be that such a practice might turn out to be a pretty complicated task inasmuch as requests might prove overwhelming. Moreover, the chances for error on the part of relatives in making right identification as the reel is run off during regular show are very high.

WLB Rule Paves Way For Upped Technicians Pay

Show biz may find a new way to keep its artists and technical help by cash increases under a new WLB ruling of last Thursday (7). Labor Board ruled no approval would be needed to give cash awards or bonuses for employee suggestions to increase production. Payments must be direct compensation for the suggestions and not merely hidden wage increases.

The payments, it was explained, 'must represent a genuine award for additional effort on the part of the employee outside of his normal work'.

Par's 12 Short Tuners

Hollywood, Oct. 12.

Paramount is doubling its original quota of two-reel Technicolor musicals for the 1943-44 program, adding six to its original half-dozen.

Next two to hit the lenses are 'Mississippi Magic' and 'Halfway to Heaven,' to be produced by Lou Harris under general supervision of Walter MacEwen. Studio is rounding up musical themes to make an even dozen for the year.

The Lighter Touch

Hollywood, Oct. 12.

Gus Schilling, once a burlesque comic, becomes a part of the good neighbor diplomatic policy as co-star with Tito Guizar in 'Lights of Mexico.'

Picture will be produced by Raphael Hakim, partly below the Rio Grande and partly in Hollywood, with American dialog.

ANDERSON'S AQUATICER

Hollywood, Oct. 12.

John Murray Anderson staging the aquatic ballet for 'Mr. Co-ed' at Metro.

Studio already has signed 32 swimmers for the big underwater sequence.

WB's 2 Only in Nov.

Warner Bros. is not stepping up its releases, and for the month of November will not furnish more than two pictures. They will be 'Find the Blackmailer,' which becomes available Nov. 6, and 'Northern Pursuit,' Nov. 13. Buyers had anticipated that 'Old Acquaintance' would not be held back further, that Bette Davis picture having been completed a long time ago.

For the current month (October), WB also has only two releases, not counting reissues of course.

Draft Amendment To Hit Show Biz

Washington, Oct. 12.

The Bailey-Clark senate amendment to the Selective Service Act, which comes up for House action this week, will hit hard at non-fathers in show biz. Measure is designed to sweep out of Government and industry every man not a pre-Pearl Harbor father who is physically fit and is not 'indispensible' in his present employment.

Many who have been classed essential in films and radio are expected to be caught by the local draft boards since relatively few can be listed as absolutely indispensible. The move is expected to slow up somewhat the drafting of Pre-Pearl Harbor fathers but nevertheless will not prevent such fathers from being taken. However, pre-Pearl Harbor fathers who are 'essential' appear safe from the draft, from now on. It is not necessary for them to be 'indispensible'.

With Congress out to get non-fathers into uniform and most draft boards apparently anxious to cooperate, there is considerable fear here that the pendulum will swing too far the other way. Men in such essential activities as production of films and radio broadcasting are liable to be taken to a far greater extent than they should, in the sudden desire to protect all fathers, irrespective of their employment. Considerable trouble is expected in the distribution and exhibition end of films which have unsuccessfully sought 'essential' classifications for their people. War Manpower Commission, which has protected some of these people by local rulings, is expected to get tougher than ever, following the line expressed by Congress.

COULD GO ON AND ON

Hollywood, Oct. 12.

Metro's dog drama, 'Lassie Come Home,' will throw a pup in January, titled 'Laddie, Son of Lassie.'

Sequel will be produced by Sam Marx from a screenplay by Jean Bartlett.

5½c Average Admission Hike Quoted By Gallup Group, Belying Widespread Belief of Bigger Increase; 32½c Now

Despite rather widespread belief that film theatres today charge much higher admission than two or three years ago, the average admission price at U.S. motion picture houses now is only 5½c higher than three years ago, according to Audience Research, Inc., a Gallup enterprise. ARI made the report as part of its continuing study of motion picture patron habits. Average price paid seven days weekly in this country is only 32½c, as compared with 27c in 1940, survey showed. It does not include tax.

This does not mean every picture theatre is getting 5½c more nor does it represent a 5½c increase in scale at every house, it was pointed out. This is the mean average price. Actually some theatres were found to be charging the same admission as three years ago, but larger increases at some deluxers makes the over-all average 5½c. ARI figures also indicate that the exhibitor is not taking advantage of the situation to boost prices beyond reason although the cost of everything else is much higher. The price tilts are in the first-run situations where the potential audience can afford to pay a higher admittance fee.

Part of the Audience Research survey points out a popular misconception regarding attendance—namely that millions more are attending picture shows. Its checkup reveals that the bulk of increase in business can be traced to the shift from the less expensive theatres to higher-scaled houses. Also, that actually there are many film theatres with less attendance today than a year ago.

Former lower income groups, which are today's new rich class, have deserted the neighborhood theatres and are going to downtown (more expensive) houses, the ARI report shows. This class is spending more coin at the boxoffice than it formerly did, and in several ways. These patrons are going to more expensive theatres (those with higher scales than nabes), they are attending at more expensive times of the week and also at more expensive times of the day. This new rich class no longer rushes to get in on cheap price matinees.

Where this group formerly used to pay 25c and seek out theatres and times of the day and week to attend when such low scale prevailed, it now attends the picture show whenever they feel like it. Instead of two-bits, most of these new rich patrons now plunk down 75c or more.

In this conection, the ARI report shows that this tendency to buy higher-priced tickets and in numerous instances go to the theatre oftener has increased over-all revenue for theatres generally. While, obviously, there has been an increase in attendance, it is this trend towards paying more for cinema entertainment and more frequent attendance than has swollen theatre revenue.

No mention is made as to what would happen if the spending power of this recently-made rich class dried up. But the small overall attendance increase hinted what would occur should there be curtailment of available spending money, for one reason or another, or there should be any widespread hike in admission scale at neighborhood houses. There also was no comment on what increasing the admittance scale via any 30% tax tap might do to theatre revenue because the ARI report was completed prior to the new Federal tax proposals. However, exhibitor experience has shown greatly heightened sales resistance (representing often a cut in attendance) when too heavy admission price increases are made.

K. C.'s Tilts

Kansas City, Oct. 12.

Admission scales at the downtown and uptown deluxers here one by one are being upped, the trend having begun several months ago when the Orpheum and the Tower increased the tariff for children from 10 to 15c.

Night prices at the Orpheum and at the Esquire, Uptown and Fairway day-and-daters have been raised from 50 to 60c. Afternoon fees until 6 p.m. have been tilted at these houses from 35 to 40c.

Ritter Skids Off Sked

Hollywood, Oct. 12.

Injury to Tex Ritter has caused a shift in the schedule of gallopers at Universal, with Russell Hayden substituting in the saddle for two pictures originally assigned to Ritter.

Resumption of the old program is expected in December when Ritter will return with Fuzzy Knight to ride the range for at least one picture for the Christmas trade. Schedule called for seven films, of which Ritter made two before he was laid up by an accident on his own ranch.

No More Midnight Shows (Except New Year's Eve) To Save Coal in Canada

Ottawa, Oct. 12.

Part of a coal-saving program in which theatre operators have pledged themselves to a 30% cut in coal used this winter, Famous Players-Canadian houses across the country are completely eliminating all midnight screenings with the single exception of a New Year's Eve show. Recent govt. order cut midnight showings to eves of statutory holidays.

This all-out slash by FP-C is expected to be followed by other chains in the Dominion.

Toss In a Few Beasts And He's Got a Picture

Hollywood, Oct. 12.

Screen rights to film footage of Burma and India, shot by Leah Roosevelt and Armand Dennis, who filmed 'Goona Goona' and 'Dark Rapture' on previous expeditions abroad, have been acquired by George J. Schaefer, former RKO prexy, now chairman of the War Activities Committee.

Picture will be edited to about 6,500 feet before Schaefer arranges for a release.

Pidgeon's 'Winter' Remake

Hollywood, Oct. 12.

Walter Pidgeon draws the idealistic role of Mark Sabre in Metro's remake of the World War I novel, 'If Winter Comes,' written by A. S. M. Hutchinson.

Shooting starts in December, with Pandro Berman producing.

Indie Producer Activity Bids Up Story Values; Sharper Competish

Accentuated bidding for story properties by independent producers, which has already boosted prices for screen material, is likely to figure even more importantly, according to major company execs, due to the high rate of production by independents this year.

Independents are now more active than for many seasons past. Among those turning out several pictures a season currently are Hunt Stromberg, Samuel Goldwyn, Charles R. Rogers, Edward Small, Arnold Pressburger, James Cagney and Samuel Bronston. In addition, the David Loew-Arthur Lyons and William Goetz-Leo Spitz units are preparing to swing into action, and also enter the market for important literary material.

David O. Selznick, while currently scheduled to produce only one film, 'Since You Went Away,' is always a potential buyer, while Lester Cowan has also been bidding for several properties, his last purchase being 'Tomorrow the World,' which UA will distribute.

As a result of increased independent production, majors foresee a period in which sharper competition will complicate story purchases.

This is likely to become manifest, particularly when a special type of yarn appears for which no director on any of the major lots happens to be momentarily available. In such instances an otherwise strong property is often neglected with the result that it can be picked up cheaply by any studio not concerned with its immediate production. However, with representatives of some eight or ten experienced independent producers on the lookout for likely material, stories of this and other types now stand better chances of quick acceptance.

In the talent department, no particularly heavy inroads from independents is considered likely. Independents, after purchasing stories, usually modify their casting plans (apart from the lead roles), contenting themselves with those freelance players available or talent which can be borrowed from the major lots.

Coast Story Buys

Hollywood, Oct. 12.

Producers Releasing Corp. purchased 'The Man in Black,' by Walter Kingsley.

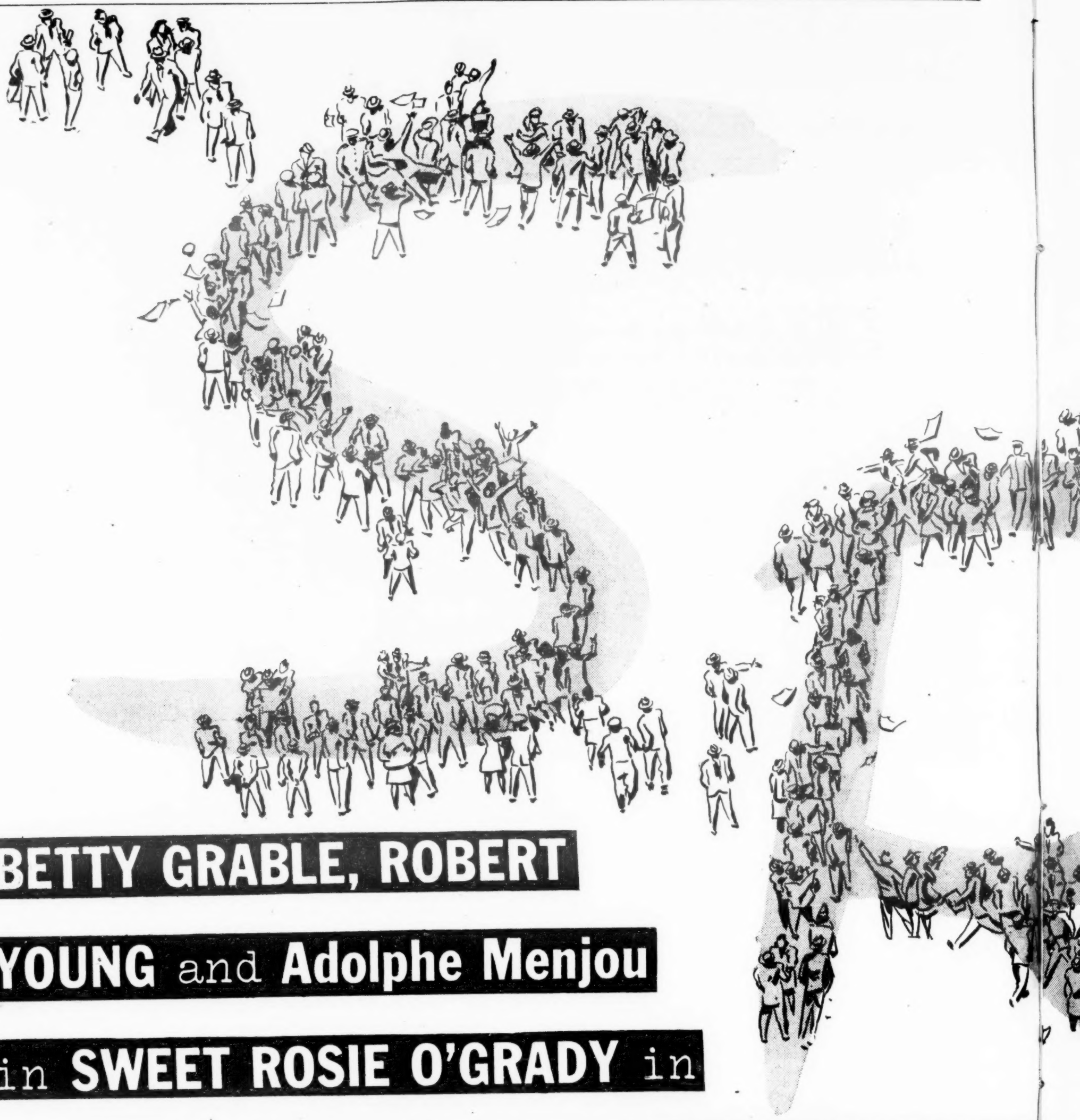
Walter Colmes bought the M. L. Myers tale, 'Pan American Highway,' for independent production.

Edward Golden bought 'On the March,' British war novel by Tom McCafferty, for production at RKO.

Don Barry sold his prizefighter story, 'The Baby Wore Gloves,' to Republic.

Bill Pine and Bill Thomas purchased 'Hell's Afloat,' Argosy mag story by Eustace L. Adams.

Paramount acquired 'Tenderloin,' by Howard Emmett Rogers and James Edward Grant.

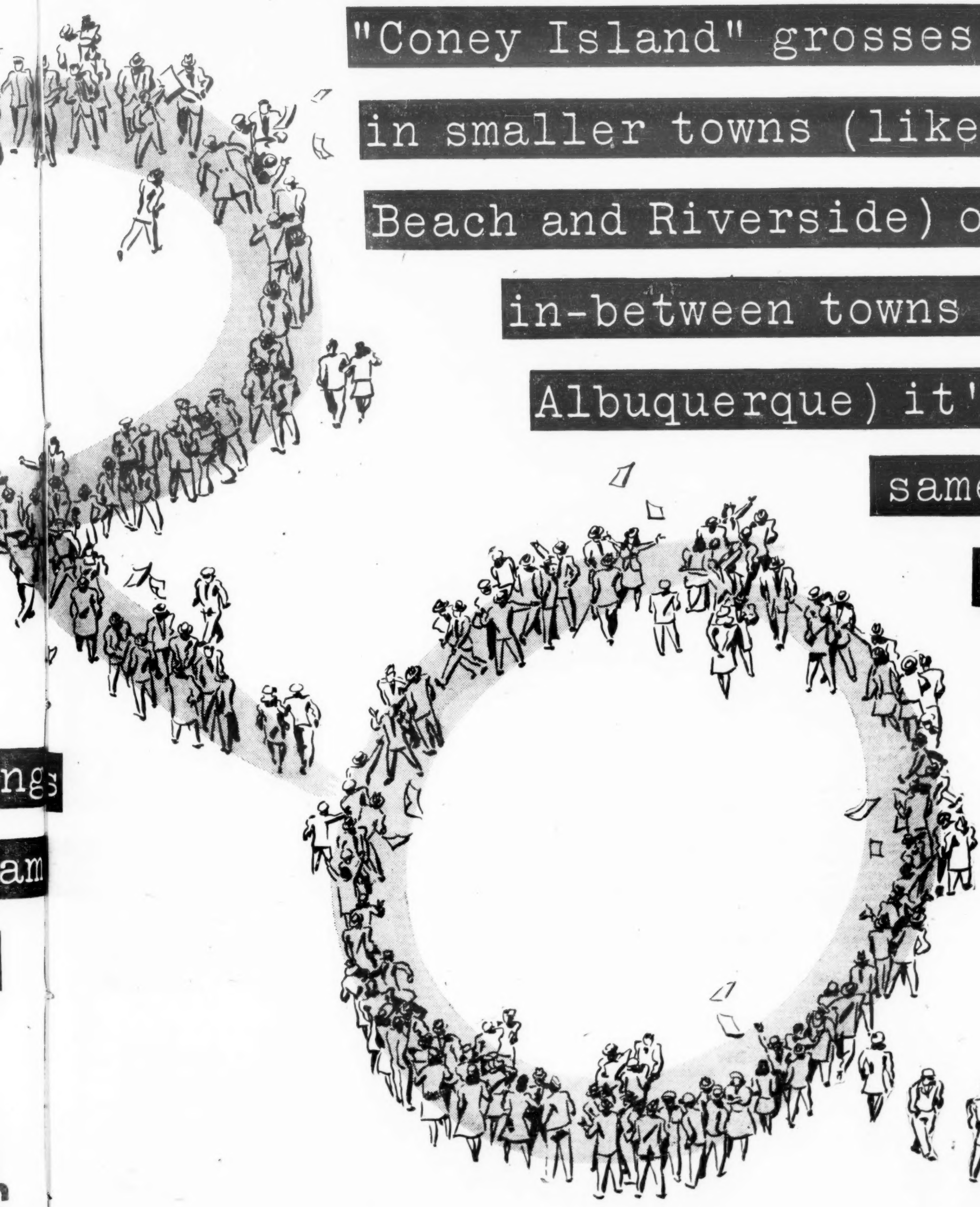


BETTY GRABLE, ROBERT YOUNG and Adolphe Menjou in SWEET ROSIE O'GRADY in technicolor-directed by Irving Cummings produced by William Perlberg--William Goetz in Charge of Production--From the studio of SRO hits!...

20th CENTURY-FOX

"Let's All Give To The National War Fund Which Gives To All!"

SRO (as if you didn't know!) stands for **SWEET ROSIE O'GRADY** It's **SRO** in Los Angeles! Three day-and-date runs are doing a terrific **133%** of "Coney Island" grosses! And in smaller towns (like Long Beach and Riverside) or the in-between towns (like Albuquerque) it's the same **SRO** sock!



The North Star

RKO release of Samuel Goldwyn production, associate producer, William Cameron Menzies. Features Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan, Ann Harding, Jane Withers, Farley Granger, Erich Von Stroheim. Directed by Lewis Milestone. Original story and screenplay, Lillian Hellman. Music, Aaron Copland; lyrics, Ira Gershwin; camera, James Wong Howe; editor, Daniel Mandell; choreography, David Lichine; special effects, R. O. Binger and Clarence Slifer. Previewed in N. Y. Oct. 11, '43. Running time, **105 MINS.**

Marina....Anne Baxter
Kolya....Dana Andrews
Dr. Kurin....Walter Huston
Karp....Walter Brennan
Sophia....Ann Harding
Clavdia....Jane Withers
Damian....Farley Granger
Dr. Von Harden....Erich Von Stroheim
Rodion....Dean Jagger
Grisha....Eric Roberts
Boris....Carl Benton Reid
Olga....Ann Carter
Anna....Esther Dale
Nadya....Ruth Nelson
Iakin....Paul Guilfoyle
Dr. Richter....Martin Kosleck
German Captain....Tonio Selwart
German Lieutenant....Peter Pohlenz
Russian Pilot....Robert Lowery
Russian Gunner....Gene O'Donnell
Petrov....Frank Wilcox
Woman on Hospital Cot....Loudie Claar
Guerrilla Girl....Lynn Winthrop
Petya....Charles Bates

Samuel Goldwyn as the producer and Lillian Hellman, the writer, have teamed for one of the most spectacular productions of the season in telling of the Nazi invasion of the Soviet. The title is 'The North Star,' and by the sheer weight of current headlines alone it is slated for big boxoffice.

As entertainment, however, there's too much running time consumed before the film actually gets into its story and, in parts, it is seemingly a too-obviously contrived narrative detailing the virtues of the Soviet regime. Setting the background for the actual climax is a long and sometimes tedious one. The early parts of the film are almost always colorful in depicting the simple life of the villagers around whom this story revolves, but it's a question of too premeditatedly setting a stage of a simple, peace-loving people who, through the bestiality of the enemy, are driven to an heroic defense that must, in time, become legendary. For this is the story of the Soviet people as seen through the eyes of a small village.

Miss Hellman's story, when she finally gets around to it, is a parallel one, dealing with a picnic group that's suddenly called on to rush arms through the German lines to their guerrilla comrades when the sudden invasion catches them unawares while on a walking trip. It is an exciting tale from here on in, and ultimately shows how, despite the travail in transit, the group is able to reach their small village just as the guerillas decided to free the families they had left behind from the Nazis who had taken over the village.

The scripters' character delineations are carefully drawn, a factor that helps maintain the film's interest when the story's backgrounds are being established. Productionally, Goldwyn has apparently spared no expense.

The cast is excellent. Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan, Ann Harding, Jane Withers, Farley Granger, Erich Von Stroheim, Dean Jagger all contribute fine performances.

Lewis Milestone obviously was trying to emphasize the 'color' of the Russian people in his earlier scenes, but when once the action got under way—and it can actually be based on the start of the invasion—he's pointed it up with much emphasis. It is, generally, a noteworthy directorial contribution, as is James Wong Howe's photography. *Kahn.*

Strange Death of Adolf Hitler

Universal release of Ben Pivar production. Features Ludwig Donath, Gale Sondergaard, George Dolenz, Fritz Kortner, Ludwig Stossel, William Trenk, Joan Blair. Directed by James Hogan. Story, Fritz Kortner; adaptation, Kortner and Joe May; editor, Milton Carruth; camera, Jerome Ash. At Rialto, N. Y., week Oct. 8, '43. Running time, **72 MINS.**

Franz Huber (Hitler)....Ludwig Donath
Anna Huber....Gale Sondergaard
Herman Marbach....George Dolenz
Bauer....Fritz Kortner
Graub....Ludwig Stossel
Von Zechwitz....William Trenk
Duchess Eugenie....Joan Blair
Hoinenberg....Ivan Triesault
Mampe....Rudolph Anders
Godeck....Erno Verebes
Hansl....Merrill Rodin
Viki....Charles Bates
Kerl....Kurt Katch
Frole....Hans Schumm
Himmler....Fred Giermann
Palzer....Richard Ryen
Halder....John Mylong
Youth Leader....Kurt Kreuger
Dr. Kaltenbruch....Lester Sharpe
Frau Reitler....Trude Berliner
Judge....Hans von Twardowsky
Attorney....Wolfgang Zilzer

Somewhat unique as to plot, but far from being highly engrossing, 'The Strange Death of Adolf Hitler' is disappointing on the whole. Its title and the exploitation values entailed make for the prime b.o. equation.

As to story, it's highly synthetic as well as fantastic, with only the novelty angles involved serving as a virtue. Fritz Korner, who plays a Nazi stooge in the picture, wrote the story and, together with Joe May, did the adaptation. Ludwig Donath, also a refugee from Nazism, plays a dual role, that of Hitler and the double for the Feuhrer into which he has been transformed through plastic surgery by the Gestapo whose intent appears to be to wipe out Hitler and then let Donath pose as the boss without any power.

In seeking to accomplish this, the Gestapo grabs Donath, a minor official in Vienna, and under duress operates on him to give him the appearance of Hitler himself. Meantime, Donath's wife has been informed he has been killed for treason. Threatened with death, Donath agrees to play the game, but on a trip to Vienna he makes his identity known to a friend who plans bumping off the real Hitler, also then in Vienna. Donath's wife, however, does not know of the plot, and herself having laid plans to erase Hitler, shoots his double (her husband) instead, and, for her trouble, in turn, is liquidated.

Donath gives a steady performance and looks enough like Hitler under makeup to pass. His voice, also, resembles that of the world's No. 1 rat. Gale Sondergaard stands out as the wife, while a friend of the family, George Dolenz, playing a Swiss, does satisfactorily. Others are strictly in the Nazi groove, and okay as such, these including Kortner, Ludwig Stossel, William Trenk and Joan Blair, last-mentioned a duchess pal of Hitler's. *Char.*

Dangerous Blondes

Columbia release of Samuel Bischoff production. Features Allyn Joslyn, Evelyn Keyes, Edmund Lowe, John Hubbard, Anita Louise, Frank Craven. Directed by Leigh Jason. Screenplay, Richard Flournoy and Jack Henley; camera, Philip Tannura; editor, Jerome Thomas. At Fox, Brooklyn, dual, week of Oct. 7, '43. Running time, **81 MINS.**

Barry Craig....Allyn Joslyn
Jane Craig....Evelyn Keyes
Ralph McCormick....Edmund Lowe
Kirk Fenley....John Hubbard
Julie Taylor....Anita Louise
Inspector Clinton....Frank Craven
Harry Duerr....Michael Duane
Erika McCormick....Ann Savage
Detective Gatling....William Demarest
Pop....Hobart Cavanaugh
Detective Henderson....Frank Sully
Jim Snyder....Robert Stanford
May Ralston....Lynn Merrick
Lee Kenyon....Stanley Brown
Madge Lawrence....Bess Flowers
Mrs. Fleming....Mary Forbes
Roland Smith....John Abbott

The husband-and-wife amateur sleuthing pair, with a penchant for solving murders and getting into hot water furnish a laugh-packed session here via the antics of Allyn Joslyn and Evelyn Keyes. 'Dangerous Blondes' is a misnomer, but with smart promotion it has solid b.o. possibilities on a dual bill.

Joslyn portrays a detective story writer who goes in for real life detective work as a sideline. He is, however, constantly accompanied by his wife, Evelyn Keyes, and also constantly running into the police, personified by Frank Craven, as an inspector, who resents his interference. The murders are committed against the swank background of a class fashion studio and high society. The story achieves suspense and comedy, but falls down in the romance department when it has Anita Louise cherish a secret and unrequited love for Edmund Lowe, her boss and owner of the studio, who is unjustly accused of killing his wife. The police are made to look silly by Joslyn, first in an amusing 'detective fiction writers versus real detectives' radio quiz contest, and then during the actual murder hunt. But as a sop the cops are allowed to save Joslyn's life at the crucial moment.

The plot and the acting of 'Dangerous Blondes' immediately invite comparisons with the 'Thin Man' series. And although 'Blondes' is not in the same league, it helps fill the gap left by the absence of the husband-wife sleuth comedy. Joslyn tends to be over-cute and simpering considering that he is supposed to be a surefire detective. But his fumbling, and wolfish gleam get lots of laughs. Miss Keyes goes over neatly as the wide-eyed wife who can turn on the sex appeal or act coy with equal conviction. Anita Louise stalks through the film looking very beautiful and very frightened, while Lowe just looks lost in semi-formal clothes and a tragic role, but Frank Craven seems right at home as a down-to-earth police inspector.

The film is well paced, and also registers with interesting camera effects.

A Scream in the Dark

Republic release of George Sherman production, directed by Sherman. Features Robert Lowery, Marie McDonald, Edward Brophy, Wally Vernon, Jack La Rue. Screenplay by Gerald Schnitzer, Anthony Coldewey, based on novel by Jerome Odlum; camera, Reggie Lanning; editor, Arthur Roberts. At Strand, Brooklyn, week Oct. 7, '43, dualed. Running time, **53 MINS.**

Mike Brooker....Robert Lowery
Joan Allen....Marie McDonald
Eddie Tough....Edward S. Brophy
Clousky....Wally Vernon
Leo Starke....Hobart Cavanaugh
Cross....Jack LaRue
Muriel....Elizabeth Russel
Lackey....Frank Fenton
Gerald Messenger....William Haade
Stella....Linda Brent
Norton....Arthur Loft
Maisie....Kitty McHugh

Flimsy scripting of Jerome Odlum's novel, 'The Morgue Is Always Open,' is considerably overcome by George Sherman's forthright direction and several bright individual performances. Result is a passable 'B' whodunit which fits in snugly on twin bills.

'A Scream in the Dark' is a typical amateur sleuth mystery, with action centering about a mysterious married lady, who always turns up shortly after her deceased husbands meet sudden death. Scripters Gerald Schnitzer and Anthony Coldewey deal with most of the strange deaths in light fashion and stress the alleged humorous angle too much. Trouble is that often it is misplaced humor. There's the divorced hubby of the insurance-collecting widow, who stays around until the last and soon is suspected of being wielder of a strange umbrella that has a fancy stilleto end-piece. The mystery becomes a bit confusing near the end, partly due to poor editing, but director George Sherman usually manages to point up many suspenseful moments for good returns.

Worthy cast is topped by a quintet of players who breathe life into some of the wooden proceedings. Robert Lowery, youngish leading man, does well enough as the police reporter turned private detective, but is helped manfully over many hurdles by Edward Brophy, his humorous assistant in the sleuthing business. Marie McDonald, Lowery's sweetheart, not only is pretty, but now is shaping up as a first-rate actress. Wally Vernon, as the morgue caretaker, provides a few funny moments, while Jack La Rue is effective as a police detective. Elizabeth Russell, as the hubby-killing femme, is effective while support is headed by Hobart Cavanaugh and William Haade. *Wear.*

Miniature Reviews

'The North Star' (RKO-Goldwyn). Good boxoffice for drama on Nazi invasion of Russia.

'The Strange Death of Adolf Hitler' (U). Moderate boxoffice possibilities.

'Dangerous Blondes' (Col). Laugh-packed, husband-wife whodunit comedy.

'A Scream in the Dark' (Rep). 'B' whodunit that's stout support on twinners despite weak scripting.

'Mystery of the 13th Guest' (Mono). Ordinary No. 2 feature for duals.

'My Learned Friend' (British-made). Comedy a natural for Will Hay fans.

'Lad From Our Town' (Soviet-made). Acting, song and battle appeal key this film for good b.o.

'Riders of the Rio Grande' (Rep). Okay western in the Three Mesquiteers series.

'Historia de un Gran Amor' (Mex-made). This Mex critics award film should do healthy b.o. in U. S. Latinas.

Mystery of the 13th Guest

Monogram release of Lindsley Parsons production. Features Dick Purcell, Helen Parrish, Tim Ryan. Directed by William Beaudine. Story, Armitage Trail; adaptation, Charles Marion, Tim Ryan; editor, Dick Currier; camera, Mack Stengler. At New York, N. Y., dual, week Oct. 5, '43. Running time, **60 MINS.**

Johnny....Dick Purcell
Marie....Helen Parrish
Burke....Tim Ryan
Speed....Frank Faylen
Harold....John Duncan
Jackson....Jon Dawson
Morgan....Paul McVey
Marjory....Jacqueline Dalya
Barksdale....Cyril King
District Attorney....Addison Richards

A boiler-plate murder mystery that drags in spite of being only an hour long, and will serve only in a minor way as the No. 2 feature on double bills.

The hackneyed story concerns the efforts of an uncle to knock off the beneficiary under a will, others meantime having been disposed of, but as result of good detective work and some luck the plot is exposed for the happy finish. Direction of William Beaudine is ordinary, while technically the production of Lindsley Parsons rates below par.

Dick Purcell, private detective, and Helen Parrish, the gal who's murder-menaced, are paired for romantic interest, but it never gets very hot. Lessers include Tim Ryan, Frank Faylen, John Duncan, Jon Dawson and Paul McVey. Faylen playing a dopey cop, appears to have comedy possibilities, given the right opportunity. *Char.*

My Learned Friend
(BRITISH-MADE)

London, Sept. 22.

Ealing Studios' release of Michael Balcon production. Stars Will Hay, Claude Hulbert. Directed by Basil Dearden, Will Hay; original screenplay by Angus MacPhail, John Dighton; camera, W. Cooper. At Empire, London, Sept. 21. Running time, **86 MINS.**

William Fitch....Will Hay
Claude Babbington....Claude Hulbert
Grimshaw....Mervyn Johns
'Safety' Wilson....Charles Victor
Dr. Scudamore....G. H. Mulcaster
'Basher' Blake....Eddie Phillips
Aladdin....Maudie Edwards
Gloria....Derna Hazell

An amusing vehicle for Will Hay, minus his former stooges. This time his associate is Claude Hulbert as a budding lawyer sacked for failing to convict Hay on a charge of writing begging letters. It's a b.o. natural for the Hay fans.

Picture is slickly directed, never drags, and has a plausible excuse for many comic and improbable incidents. A released convict has it in for Hay, in reality a disbarred lawyer, for failing to save him from a forgery sentence, and with a maniacal look implies he intends rubbing out six people responsible for his incarceration, from the judge down to Hay himself. Thereafter ensues a desperate attempt to warn the other victims, prevent their untimely ends, and thus stave off the shyster's own doom. The two comedians are good foils to each other—the bland odiocy of the younger contrasting with the shrewd trickery of the other, supplemented by crisp, amusing dialog.

Highlight is a chase to prevent Big Ben from striking 12, when a mechanical devise set by the unhinged avenger will blow up the House of Lords, to whose final judgment he was not allowed to appeal. Clever photography showing the trio dodging around the interior workings of the famous clock and clinging by their eyebrows to the face and hands suspended over Westminster, makes for hilarious excitement.

All the characters (practically all male) are perfect types, from the East End thugs to the tawdry personnel of a cheap provincial pantomime company. Mervyn Johns scores particularly in the role of the crafty maniac-crook.

In the comedy field, excellent of its kind and no reason it shouldn't provide a novelty support in a dual program in the U. S. *Clem.*

Lad From Our Town
(Songs)
(SOVIET-MADE)

Artkino release of Central Art Film Studios production. Features Nikolai Kriuchkov, Nikolai Bogoliubov, Anna Smirnova and Nikolai Mordvinov. Directed by Alexander Stolper and Boris Ivanov; based on a play by Konstantin Simonov; English titles, Charles Clement; music, Nikolai Kriukov; camera, S. Uralov. At Stanley Theatre, N. Y., Oct. 6, '42. Running time, **65 MINS.**

Lukonin....Nikolai Kriuchkov
Burmin....Nikolai Bogoliubov
Varya....Anna Smirnova
Vasnyetsov....Nikolai Mordvinov
Sevostyanov....V. Stepanov
Pyetka....V. Medvedyev
Volodya....A. Alekseyev
Safonov....P. Liubeshkin

Despite a loosely constructed story and stiff-upper-lip theme, this latest Russian importation should prove good b.o. for houses normally exhibiting Russian films, by virtue of some vivid tank battle sequences and warm acting.

Konstantin Simonov, who authored 'The Russian People,' which had a short Broadway run last season under the aegis of the Theatre Guild, wrote the play on which 'Lad of Our Town' was based. The story itself is simple. The romance and subsequent marriage of a tank officer and an opera singer are served up against a background of peacetime military life and then war. The tank officer is one of those charming braggarts who clicks as a tactician in both love and war. The action jumps too rapidly from early courting days, to marriage, the Spanish Civil war and finally the current conflict. Some sequences fare better than others but few dovetail.

Nikolai Kriuchkov, the tank officer, impresses with his ruggedness, and clicks both as a Romeo and grim fighter. Anna Smirnova, who portrays his opera-singer wife, pleases the eye and ear with her looks, vocalizing and acting. The other members of the cast do workmanlike jobs. The music possesses the tuneful spirit so characteristic of Russian melody. In addition to story weakness, photography on camera work is fuzzy.

Riders of the Rio Grande

Republic release of Louis Gray production. Stars Bob Steele, Tom Tyler, Jimmie Dodd; features Lorraine Miller, Edward Van Sloan, Rick Vallin, Harry Worth. Directed by Howard Bretherton. Story and adaptation, Albert Demond; editor, Charles Craft; camera, Ernest Miller. At New York, N. Y.; dual, week Oct. 5, '43. Running time, **55 MINS.**

Tucson Smith....Bob Steele
Stony Brooke....Tom Tyler
Lullaby Joslin....Jimmie Dodd
Janet Owens....Lorraine Miller
Pop Owens....Edward Van Sloan
Tom Owens....Rick Vallin
Sam Skelly....Harry Worth
Sarsaparilla....Roy Barcroft
Thumber....Charles King
Berger....Jack Ingram

Another in the Three Mesquiteers series, 'Riders of the Rio Grande,' follows a familiar pattern, but holds the interest sufficiently to warrant booking where westerns are the diet. Not the best of its kind, picture still has enough action to get by satisfactorily.

The plot differs in at least one respect, that the town leader and banker, a benign old gentleman, decides to make the supreme sacrifice in arranging to have himself bumped off in order to make up for a wastrel son's mistakes which resulted in cleaning out the bank. Through a switch in circumstances, the banker believes the Three Mesquiteers are the gunmen he hired, whereas it's three other guys who were actually retained to do the dirty work.

While a bit unbelievable, the mix-up in identity provides situations that help keep the film rolling along, meantime developing some gunfire and other action.

Bob Steele, Tom Tyler and Jimmie Dodd, the Three Mesquiteers, ride off at the finish, as usual, with not the slightest trace of any romantic interest having intervened. The girl is a pretty, Lorraine Miller, but she's almost conspicuous by her absence. Edward Van Sloan plays the banker, while Rick Vallin appears as his ne'er-do-well son, not showing much. Harry Worth is a slick heavy. *Char.*

Historia De Un Gran Amor

Films Mundiales production. Stars Jorge Negrete. Directed by Julio Bracho. From the novel, 'El Nino de la Bola,' by Pedro Antonio De Alarcon. At Belmont, N. Y., week of Oct. 8, '43. Running time, **151 MINS.**

Manuel Venegas....Jorge Negrete
Senora Elias....Sara Garcia
Don Elias....Julio Villareal
Soledad....Gloria Marin
Friar Trinidad....Domingo Soler
Apothecary....Andres Soler
Manuel (as a boy)....Narciso Busquets
Antonio Arregui....Miguel Angel Ferriz

This one is reputed as having won producers' and critics' acclaim as the super-duper Mex production of 1942. Both in running time and with cast studded with veteran boxoffice favorites down Mexico way, it should do exceptionally well to hypo b.o. takes in the Latinas of the U. S. Reaction thus far at the Belmont, N. Y., where it is showcasing, has been capacity since opening Friday (8) and if current rush continues may chalk up a new record for the house.

Story pivots on an orphaned boy's love for a girl whose father opposes match because he, although wellborn, is sans moola. Hero rides off and later not only achieves his niche in the world, but becomes a millionaire and rides back to claim his senorita. Too late. She has married another, but still loves Manuel. At the fiesta he can no longer withhold his love for the girl. Culmination is death for her, presumably at the hands of her supposedly outraged husband. Negrete gives a dashing, superb performances as Mauel. Gloria Marin is charming as the girl. Others of cast are adequate in respective assignments.

Although story is somewhat run-of-the-mill tragedy, which seemingly has strong appeal with Latin audiences, this one is backgrounded by sufficient historic lore and scenics to provide an aura of documentary aside from the story which motivates it. Fiesta scenes give director Julio Bracho plenty of scope for clever manipulation of mob ensembles. Camera work, also, is especially good.

Soldier Shows

Continued from page 4

try created by the general upswing in vaudeville and other live entertainment. By the same token, the soldier-actors are filling the gap resulting from the talent dearth which has been preventing the fulfillment of the small town entertainment needs.

In some instances, the soldier shows have been routed into film houses in conjunction with the 'This Is the Army' picture; others have been featured on vaudfilm house bills, while several in the revue category have been presented as a full evening's entertainment. In all cases, proceeds go to Army Emergency Relief.

Among the latest all-soldier shows to hit the civilian circuit are 'Soldiers in Greasepaint,' a revue whose title was inspired by the 'Variety'-created cognomen and comprised of talent assembled at Camp Shenango, Pa., and the 'Broadway in Khaki' revue staged by the men at Camp Sutton, N. C. Latter was given recently as a full-evening's show at the Center theatre in nearby Monroe, while 'Greasepaint' revue was on the same bill with 'This Is the Army' film at the Warner theatre in Erie.

Similarly, a number of the service shows have been clicking on the air, particularly in recent months, with nearby local radio stations as outlets, while in some instances even network shows have resulted from the increasing demands of the public to share in the entertainment coming from the soldier ranks. When the 'Stars and Gripes' musical production staged at Ft. Hamilton, N. Y., went on the air via a NBC hookup recently, it met with such warm response that a repeat was skedded within a few weeks.

CUMMINGS SEALED

Hollywood, Oct. 12.

Irving Cummings signed new contract to direct at 20th-Fox.

Pact starts when he washes up his current chore as pilot of '10 Percent Woman' at Columbia, starring Rosalind Russell.

Hutton Band Ups 'Kid' to Hot $27,000 In Chi; 'Wife'-'Licked' Snappy $24,000

Chicago, Oct. 12.

Business was off at start of the week, because of Jewish holidays, but increased scales in all first-run Loop houses, in effect last week, are keeping biz at a good level.

'This Is the Army' continues to lead the straight films with $49,000 on third week while strong $30,000 is looked for on sixth week of 'Bells Toll' at State-Lake. Palace, with 'Fired Wife' and 'Never Been Licked,' should do a snappy $24,000. Oriental, with only stage show in Loop, headed by Ina Ray Hutton's band and 'Oklahoma Kid,' Warner reissue, looks great $27,000.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Bomber's Moon' (20th) and 'Alaska Highway' (Par). Smooth $11,000. Last week, 'Dood It' (M-G), bright $8,000.

Chicago (B&K) (4,000; 50-85)—'Army' (WB) (3d wk). Corking $49,000. Last week, strong $55,000.

Garrick (B&K) (900; 50-85)—'Dood It' (M-G) (2d wk). Okay $7,000. Last week, fine $12,000.

Grand (RKO) (1,150; 40-85)—'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO) (third week in Loop). Good $9,500. Last week, 'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (4th wk), pleasing $7,000.

Oriental (Iroquois) (3,200; 31-69)—'Oklahoma Kid' (WB) (reissue) plus Ina Ray Hutton orch on stage. Great $27,000. Last week, 'Larceny With Music' (U) plus Bonnie Baker and Milt Britton band on stage, excellent $28,000.

Palace (RKO) (2,500; 40-85)—'Fired Wife' (U) and 'Never Been Licked Before' (U). Snappy $24,000. Last week, 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO) (2d wk), firm $20,000.

Roosevelt (B&K) (1,500; 50-85)—'Watch on Rhine' (WB) (3d wk). Fine $20,000. Last week, about same.

State-Lake (B&K) (2,700; 75-$1.10)—'Bells Toll' (Par) (6th wk). Nifty $30,000. Last week, very good $35,000.

United Artists (B&K) (1,700; 50-85)—'Heaven Can Wait' (20th) (2d wk). Sout $18,000. Last week, wow $24,000.

Woods (Essaness) (1,200; 40-75)—'No Escape' (Mono) and 'Mystery 13th Guest' (Mono). Bangup $11,000. Last week, 'Mr. Pitt' (20th), five days, and 'No Escape' and '13th Guest,' two days, smart $9,000.

'Marines' Fine $13,000, Top Indpls. Newcomer; 'Phantom' Trim at 12G

Indianapolis, Oct. 12.

'Salute to the Marines' at Loew's is making the big noise this lively session. The level of biz is high despite fact holdovers have held down new attractions to three. 'For Whom the Bell Tolls' is bangup second stanza at the Circle. 'Phantom of the Opera,' at the Indiana, also is getting important dough.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 75-$1.10)—'Bell Tolls' (Par). Headed for a swell $13,000 week on holdover after a smash $26,000 first week.

Indiana (Katz-Dolle) (3,300; 30-50)—'Phantom of Opera' (U). Trim $12,000. Last week, dandy $13,500 with 'Thank Lucky Stars' (WB).

Keith's (Indie) (1,200; 30-55)—'Headin' God's Country' (Rep) with WIBC 'Hoosier Barn Dance' on stage. Profitable $5,800 four-day stand. Last week, fair $5,000 for 'Back Door to Heaven' (Indie) and Ada Leonard orch, on same run.

Loew's (Loew's) (2,450; 30-50)—'Salute Marines' (M-G) and 'Footlight Glamour' (Col). Solid $13,000 for only dual bill in leading house here. Last week, fine $12,200 for 'Johnny Come Lately' (UA) and 'Natzy Nuisance' (UA).

Lyric (Katz-Dolle) (1,600; 30-50)—'Thank Lucky Stars' (WB). Better than average $6,000 on moveover. Last week, oke $5,500 on 'Heaven Can Wait' (20th), also moveover.

Buff. Slips But 'Bell' Sockeroo With $30,000

Buffalo, Oct. 12.

Biz is off a bit this week but 'Bell Tolls' is sock at the Great Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Watch on Rhine' (WB). Moderate $15,000. Last week, 'Hi Diddle Diddle' (UA) and Woody Herman orch on stage, stout $24,000 but below hopes.

Great Lakes (Shea) (3,000; 75-$1.10)—'Bell Tolls' (Par). Terrif $30,000 or near. Last week (35-55)—'Army' (WB) (3d wk), forte at $14,000.

Hipp (Shea) (2,100; 35-55)—'Army' (WB). Fourth downtown week, being moved here from Great Lakes, where it went three. Robust $7,500. Last week, 'Above Suspicion' (M-G) and 'Alaska Highway' (Par) (2d wk), surprised with more than $9,000.

Lafayette (Basil) (3,300; 35-55)—'Destroyer' (Col) (2d wk) and 'No Place for Lady' (Col). Oke $8,000 on six-day session. Last week, 'Destroyer' (Col) and 'Let's Have Fun' (Col), bright $16,500.

20th Century (Ind.) (3,000; 35-55)—'Oklahoma Kid' (WB) (reissue) and 'Shantytown' (Rep). Soaring to nearly $20,000. Last week, 'Stormy Weather' (20th) (2d wk), dipped to $7,500.

'Frontier'-Hill OK 14G, L'ville

Louisville, Oct. 12.

Strongest entry this week is 'Bell Tolls' at Rialto. With house scaled at 75c-$1.10, business is huge at $18,000, to lead town. Tiny Hill orchestra at the National is bringing in some nice coin with 'Buckskin Frontier.' H.o. of 'This Is Army' at the Mary Anderson is rolling along. 'Johnny Come Lately' is sturdy on moveover from the State.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Johnny Come Lately' (UA). Getting off to a brisk pace, after moveover from Loew's State. Sturdy $4,000. Last week, 'Claudia' (20th), $3,800 on moveover from Rialto.

Kentucky (Switow) (1,200; 15-25)—'Action North Atlantic' (WB) and 'Stormy Weather' (20th). Oke $1,800. Last week, 'Dixie' (Par) and 'Ox Bow Incident' (20th), $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Salute Marines' (M-G) and 'Footlight Glamour' (Col). Neat $9,000. Last week, 'Johnny Come Lately' (UA), teed off with big war bond premiere, for sock $16,000, and moveover.

Mary Anderson (Libson) (1,000; 30-60)—'Army' (WB) (2d wk). Standing room is rule at night shows. Wham $10,000 after first week's sock $13,000.

National (Indie) (2,400; 40-60)—'Buckskin Frontier' (PRC) and Tiny Hill orch on stage. Matinees are light, but nights are plenty strong. Satisfactory $14,000. Last week, 'Follies Girl' (PRC) and Ina Ray Hutton orch on stage, strong $15,000.

Rialto (Fourth Avenue) (3,400; 75-$1.10)—'Bell Tolls' (Par). Stepping out in front of everything. Single-featured and upped prices should spell huge $18,000. Last week, 'Phantom Opera' (U) had pretty strong competish but excellent at $10,000.

Strand (Fourth Avenue) (1,200; 30-50)—'Spitfire' (RKO) and 'Seventh Victim' (RKO). Nice $4,500. Last week, 'Sleepy Lagoon' (Rep) and 'Nobody's Darling' (Rep) $5,000.

'Bell' Terrif $38,000, Balto; 'Destroyer' 17G

Baltimore, Oct. 12.

Booming biz here has 'For Whom the Bell Tolls' at Keith's which is hanging up one of most sensational figures in local film history. At upped scale, first week's gross made the most of house's capacity. Also potent is 'Destroyer' at the combo Hipp. Remainder of town, mostly h.o., is healthy.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Salute Marines' (M-G) (2d wk). Steady $13,000 after mopping up at $19,600 on first week.

Hippodrome (Rappaport) (2,240; 17-66)—'Destroyer' (Col) plus vaude. Attracting nice $17,000. Last week, second of 'Behind Rising Sun' (RKO) plus vaude, great $16,800 after socko $23,800 on initial sesh.

Keith's (Schanberger) (2,460; 75-$1.10)—'Bell Tolls' (Par). Starting second round tomorrow (Wednesday) after sensational $38,000 on first stanza.

Mayfair (Hicks) (980; 25-50)—'Union Pacific' (Par) (revival). Drawing some trade at $4,500. Last week, 'Frontier Badmen' (U), okay $5,900.

New (Mechanic) (1,680; 17-55)—'Wintertime' (20th) (2d wk). Holding well at $8,000 after highly effective $11,200 first round.

Stanley (WB) (3,280; 20-60)—'Army' (WB) (3d wk). Still going strong at indicated $20,000 after terrific previous weeks at $26,300 and $32,000 which followed a special opening night show scaled at $5 to $25; this drew $38,400.

Valencia (Loew's-UA) (1,480; 17-55)—'Dr. Gillespie's Criminal Case' (M-G). Drawing well at $4,500. Last week, 'Swing Shift Maisie' (M-G) in moveover from downstairs Century, solid $5,200.

First Runs on Broadway

(Subject to Change)

Week of Oct. 14

Astor—'Thousands Cheer' (M-G) (5th week).
(Reviewed in 'Variety' Sept. 15)

Capitol—'The Phantom of the Opera' (U).
(Reviewed in 'Variety' Aug. 18)

Criterion — 'Hit the Ice' (U) (4th week).
(Reviewed in 'Variety' June 30)

Globe—'Hostages' (Par) (2d week).
(Reviewed in 'Variety' Aug. 11)

Hollywood—'This Is the Army' (WB) (12th week).
(Reviewed in 'Variety' Aug. 4)

Music Hall — 'Lassie Come Home' (M-G) (2d week).
(Reviewed in 'Variety' Aug. 18)

Palace—'Behind the Rising Sun' (RKO) (13).
(Reviewed in 'Variety' July 14)

Paramount—'True to Life' (Par) (13).
(Reviewed in 'Variety' Aug. 11)

Rialto—'The Strange Death of Adolf Hitler' (U) (2d week).
(Reviewed in current issue)

Rivoli — 'For Whom the Bell Tolls' (Par) (14th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Wintertime' (20th) (3d week).
(Reviewed in 'Variety' Sept. 15)

Strand—'Thank Your Lucky Stars' (WB) (3d week).
(Reviewed in 'Variety' Aug. 18)

'Army' Giant 46G In Hub, 'Phantom' Wow 22G, Both 2d

Boston, Oct. 12.

The incredible figures on 'This Is the Army' at the Met here have dwarfed all other events here this week as the film continues to pile up the all-time record picture gross of plus $46,000 on its second week.

'Salute to Marines' at the two Loew spots and 'Phantom of the Opera' at the Memorial remain at high levels, the first rounding up a sock $41,000 total. 'Phantom' is terrif $22,000 for its second week.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Spitfire' (RKO) plus Johnny Long orch, others, on stage. A drop from last week, but very pleasing at $27,000. Last week, 'Gals, Inc.,' (U) plus Benny Goodman orch, others, on stage, wow $34,000.

Fenway (M-P) (1,373; 40-60)—'Wintertime' (20th) and 'Gorilla Man' (U). H.o. unusual here, but nice $5,500. Last week, $6,500.

Majestic (E. M. Loew) (1,470; 33-99)—'You're a Lucky Fellow' (U) plus June Preisser, Cynda Glen, others, on stage. Stage shows have caught on here; fine $20,000. Last week, 'Always Bridesmaid' (U) plus 'Tropicana Revue,' on stage, oke $17,000.

Memorial (RKO) (2,900; 44-75)—'Phantom Opera' (U) plus 'Prairie Chickens' (UA) (2d wk). Great $22,000 after terrif $28,000 first session.

Metropolitan (M-P) (4,367; 35-65)—'This Is Army' (WB). Fantastic $46,000 for second frame, all-time high after all-time first week record $69,000 (including War Bond preem). Nothing like it since house switched to dual policy more than decade ago.

Orpheum (Loew) (2,900; 44-65)—'Salute Marines' (M-G) and 'Kingdom Cook' (Col). Wow $28,000. Last week, 'Suspicion' (M-G) and 'Dangerous Blonde' (Col) (2d wk), big $20,000.

Paramount (M-P) (1,700; 35-65)—'Wintertime' (20th) and 'Gorilla Man' (WB) (2d wk). Smart $13,000 after great $15,000 first week.

State (Loew) (3,200; 44-65)—'Salute Marines' (M-G) and 'Kingdom Cook' (Col). Big for this flagging section at $13,000. Last week, 'Suspicion' (M-G) and 'Dangerous Blonde' (Col) (2d wk), nice $9,800.

Translux (Translux) (900; 28-65)—'West Side Kid' (Rep) and 'Devil Commands' (U) (reissue). Pleasing $5,200. Last week, 'Saint Meets Tiger' (Rep) and 'Gangs, Inc.' (U), about same.

On With the Dance

Hollywood, Oct. 12.

Republic has lined up four more chores for Dave Gould under his six-picture contract as dance director. Films are 'Atlantic City,' 'Brazil,' 'Gay Blades' and 'Three Little Sisters.'

Recently Gould handled dance routines for 'Hands Across the Border' and 'Return of Casanova,' and created a special number for Jane Withers in 'Rhythm Revelry' as an extra task outside his contract.

B'way Pace Good; 'Lassie' No Dog At $110,000, Big; 'Hostages' Hot Shot 20G, 'Stars'-Kaye Strong 50G in 2d

Though holdovers are still in the majority at downtown N. Y. film emporiums, business is generally strong. This is true of pictures that are on extended runs as well as new arrivals. While Yom Kippur affected the takes Friday night (8) and Saturday matinee, with Saturday evening (9) good but not above normal, the tide of trade on Sunday was near terrific and made up for earlier b.o. deficit. Columbus Day holiday yesterday (Tuesday) was further help.

'Lassie Come Home,' playing Music Hall, was an entry of the past week and doing splendidly, looking to big $110,000, and holds. Others are on runs of lesser importance, but two are doing very well. These are 'Hostages,' which has a good chance for a stout $20,000 at the Globe, and 'Strange Death of Adolf Hitler,' a winner for small Rialto at $11,000 or better. Only other fresh booking was 'Sherlock Holmes Faces Death.' It's a disappointer at $14,000 for the Palace on 6½ days. 'Land of the Rising Sun' goes into Palace tonight (Wednesday) instead of tomorrow, customary change day. Second-run State is currently in chips at $33,000 or better with 'Du Barry Was a Lady' and Joe Rines orch, Lulu Bates and Chick Chandler.

The Roxy continues a fast pace with 'Wintertime' and Bert Lahr, Lucille Manners, Paul Haakon and Patricia Bowman, second week through last night (Tuesday) being $80,000, with another week to go. Likewise strong among holdovers is 'Thank Your Lucky Stars' and Sammy Kaye at the Strand, second week looking $50,000 or over.

New bill of 'True to Life,' Inkspots and Tony Pastor band moves into Paramount today (Wednesday) following strong fourth week for 'Lady Takes a Chance' and Vaughn Monroe orchestra, gross hitting $56,000. This business formerly was a fine first week for any show here.

With opening of 'True to Life,' Par will have four pictures playing Broadway first run, others being 'Hostages,' 'Bell Tolls' and 'City That Stopped Hitler.' Last-mentioned is at the Victoria, which on Nov. 4 opens 'North Star' on a roadshow basis day-and-date with the Palace, where film will play on a continuous basis.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (5th wk). Wound up fourth week Monday night (11) at nice $25,000 and remains on indef; previous (3d) stanza was $28,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Johnny Come Lately' (UA) and, in person, Allan Jones, Virginia O'Brien, Henny Youngman and Morton Gould orch (3d-final wk). Maintaining good speed for probable $55,000 or over, while last week (2d) was $60,000, sturdy. 'Phantom of Opera' (U) and Duke Ellington, plus Lena Horne, open Thursday (14).

Criterion (Loew's) (1,700; 35-$1.25)—'Hit the Ice' (U) (4th wk). Holding up nicely, biz hit stout $19,000 on third frame ended last night (Tuesday); previous (2d) week was $22,000.

Globe (Brandt) (1,416; 35-85)—'Hostages' (Par). Pulling well, looking $20,000 or thereabouts and holds. Last week, second for 'Man from Down Under' (M-G) slipped to okay $11,500.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (11th wk). Down a couple notches but still good profit at $25,000. Last week (10th) was $28,100.

Palace (RKO) (1,700; 44-$1.10)—'Holmes Faces Death' (U). Goes out tonight at 6 o'clock, with 6½-day run disappointing at no more than about $14,000. Last week, 'Fired Wife' (U) also weak at $13,000. 'Land of Rising Sun' (RKO) moves in tonight (Wednesday).

Paramount (Par) (3,664; 35-$1.10)—'True to Life' (Par), Inkspots and Tony Pastor band open here this morning (Wednesday) after four fine weeks with 'Lady Takes Chance' (RKO) and Vaughn Monroe, finale being $56,000; third round $66,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65) — 'Lassie Come Home' (M-G) and stageshow. Dog picture doing excellent here, indications pointing to big $110,000. Holds. Last week, fourth for 'Proudly We Hail' (Par) was $90,000, virile.

Rialto (Mayer) (594; 28-65)—'Strange Death Adolf Hitler' (U). Nice $11,000 or better seen, and holds. Last week, 'Kansan' (UA), good $9,500.

Rivoli (UA-Par) (2,002; 85-$2.20)—'Bell Tolls' (Par) (14th wk). Built a little on past week (13th) to strike $28,500, sturdy; prior (12th) week was $28,000. Continues indefinitely.

Roxy (20th) (5,886; 55-$1.10)—'Wintertime' (20th) and, in person, Bert Lahr, Lucille Manners, Paul Haakon and Patricia Bowman (3d final wk). Remains big on second lap having finished last night at $80,000; first week, strong $93,500.

State (Loew's) (3,450; 35-$1.10)—'DuBarry' (M-G) (2d run) and Joe Rines orch, Lulu Bates and Chick Chandler. Highly respectable $33,000. Last week, 'Let's Face It' (Par) (2d run) and Benny Davis, Cliff Edwards, others on stage, $36,000, strong.

Strand (WB) (2,756; 35-$1.10)—'Thank Lucky Stars' (WB) and Sammy Kaye (2d wk). Chances good for $50,000 or over, excellent. Initial seven days hit socko $57,500. Holds further.

Mpls. Still Off; 'Nymph' Thin 9G

Minneapolis, Oct. 12.

Warm weather, opening of football seasons, diversion of funds to war bonds and the effects of the withholding tax and income tax payments are some of the reasons advanced for boxoffice slump here for last three weeks. Grosses have been dented 20% or more, it's estimated, but still substantially above normal. 'For Whom the Bell Tolls,' in second week at Orpheum, still doing a land-office business, and bucking trend. Otherwise, the figures aren't exciting. Even 'Constant Nymph,' at the State, is not particularly good among newcomers.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Submarine Alert' (Par) and 'Petticoat Larceny' (RKO). Nice $2,200 in five days. Last week 'Revenge of Zombies' (Mono) and 'Kansan' (UA); okay $2,000 in five days.

Century (P-S) (1,600; 40-55)—'Canteen' (UA) (2d wk). Moved here from State. Solid $8,500. Last week 'Mr. Lucky' (RKO) (3d wk), finished to fine $7,000, making around $31,000 for three weeks, including one for $17,000 at State.

Gopher (P-S) (1,000; 35)—'Kingdom for Cook' (Col). Good $4,000. Last week 'Swing Maisie' (M-G), big $5,000 in eight days.

Lyric (P-S) (1,091; 40-55)—'Let's Face It' (Par) (3d wk). Stout $6,500 after $6,700 last week, after h.o. from State.

Orpheum (P-S) (2,800; 75-$1.10)—'Bell Tolls' (Par) (2d wk). Performing sensationally at boxoffice. Great $18,000 on h.o. after terrific $24,000 in first six days.

State (P-S) (2,300; 40-55)—'Constant Nymph' (WB). Light $9,000 in six days. Last week 'Canteen' (UA), disappointing $15,000, but still good.

Uptown (Par) (1,100; 30-40)—'Phantom of Opera' (U). First neighborhood showing. Big $4,000. Last week 'Du Barry' (M-G), good $3,000.

World (Par-Steffes) (350; 40-75)—'Someone to Remember' (Rep). Mild $1,800. Last week 'Bomber's Moon' (20th), light $2,000.

'Darling'-Lyman-Lester Smash $20,000, Newark

Newark, Oct. 12.

'Thank Your Lucky Stars,' at the Branford, is plenty brilliant at the b.o. and is covering the other first-runs like a blanket. Paramount, which has been taking it on the chin during the last month or so, has a good entry in 'Hostages.'

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'Nobody's Darling' (Rep) and Abe Lyman orch, Jerry Lester, others, on stage. Socko $20,000 or more in prospect. Last week, 'Thumbs Up' (Rep), teamed with Tony Pastor orch, others, on stage; trim $17,500.

Branford (WB) (2,800; 30-90)—'Thank Lucky Stars' (WB) and 'Murder Waterfront' (WB). Strong $27,000, and holds. Last week, 'Destroyer' (Col) and 'Larceny With Music' (Col), sturdy $18,900.

Capitol (WB) (1,200; 20-55)—'Let's Face It' (Par) and 'Redhead Manhattan' (Col). Hope film was milked plenty in Paramount run, slow $3,000. Last week, 'Canteen' (UA), nice $4,500.

Paramount (Adams-Par) (2,000; 35-85)—'Hostages' (Par) and 'Swing Partner' (Rep). Sighting bright $16,500, first time in weeks house has had a winner. Last week, 'Somewhere France' (UA) and 'Follies Girl' (PRC), sad $10,800.

Proctor's (RKO) (3,400; 35-99)—'Heaven Can Wait' (20th) and 'Bomber's Moon' (20th) (2d wk). Holiday trade at tilted rates helping to potent $19,000. Last week, lusty $28,000.

State (Loew's) (2,600; 30-85)—'Adventures of Tartu' (M-G) and 'Swing Shift Maisie' (M-G) (2d wk). Off pace on second round, mediocre $12,000. Last week, substantial $19,000.

LISTEN!
More talk about

OLIVIA
deHAVILLAND
ROBERT
CUMMINGS
CHARLES COBURN · JANE W
All Give to the National War Fund
—it gives to all!

"'PRINCESS O'ROURKE' is one of those laugh-explosive comedy-romances that come along too infrequently! Picture will clock upper-bracket biz in all bookings with holdovers clearly indicated! Brimming with hilarious sequences!" VARIETY

"Delicious fun! 'PRINCESS O'ROURKE' spreads a royal feast of entertainment! Delightful from first to last!" FILM DAILY

"Brilliant! Hilarious! Excellent! 'PRINCESS O'ROURKE' cannot miss its inevitable destination as a sure boxoffice hit!" BOXOFFICE

"Hilarious comedy! 'PRINCESS O'ROURKE' will be rated among the screen's top laugh pieces of the year!" DAILY VARIETY

"'PRINCESS O'ROURKE' is the sort of sparkling hit that will be greeted with wide enthusiasm to spur on its boxoffice reception." HOLLYWOOD REPORTER

Warners

JACK CARSON IN

"Princess O'ROURKE"

E WOMAN

HAL B. WALLIS PRODUCTION

Written and Directed by NORMAN KRASNA

'Thank Stars' Big $56,500, L. A. Ace; 'Fired Wife' 40G, 'Ice' Smooth 32G On 2d Wk., 'Destroyer' 30G, Also H.O.

Los Angeles, Oct. 12.

Light fare is proving the best coin-getter currently, with 'Thank Your Lucky Stars' racking up big $56,500 in three houses. Abbott-Costello's 'Hit the Ice' spurted to solid $32,000 on second session, and stays for a third week in two Paramount sites.

'Fired Wife' is picking up trim $40,000 in three Fox-West Coast locations. 'Destroyer' still is among blue-chips with $30,000 in second stanza of two-house run. 'Bell Tolls' is slated to pull out of the Carthay and United Artists shortly with 10-week run at each house likely before Paramount opus closes. The town gets three more first-runs next Friday when West Coast changes policy at the L. A. Downtown, Egyptian in Hollywood, and Uptown in midtown area.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (8th wk). Going down-scale now, scant $6,000 in sight. Last week, fair $7,300.

Chinese (Grauman-WC) (2,034; 45-90)—'Fired Wife' (U) and 'Always Bridesmaid' (U). Not so forte $11,000. Last week, 'Sweet Rosie O'Grady' (20th) and 'Prairie Chickens' (UA), sweet $17,600.

Downtown (WB) (1,800; 45-90)—'Thank Lucky Stars' (WB). Solid $21,000. Last week, 'Watch Rhine' (WB) (3d wk-9 days), finaled at okay $13,700.

Four Star (UA-WC) (900; 45-75)—'Sweet Rosie O'Grady' (20th) and 'Prairie Chickens' (UA). Nice $4,800. Last week, 'Salute Marines' (M-G) and 'Kansan' (UA), paid off at $3,600.

Hawaii (G&S) (1,100; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) (6th wk). Still showing profit at $3,500 after last week's neat $4,000.

Hollywood (WB) (2,756; 45-90)—'Lucky Stars' (WB). Big $18,500. Last week, 'Watch Rhine' (WB) (3d wk-9 days), closed at nice $9,100.

Orpheum (D'town) (2,200; 40-75)—'Spotlight Scandals' (Mono) and Harry Howard's 'Hollywood Pin-Up Girls,' stage unit. Satisfactory $18,000. Last week, 'Nobody's Darling' (Rep) and Earl Carroll's 'Vanities' on stage, good $22,000, with Carroll name responsible.

Pantages (Pan) (2,812; 45-90)—'Destroyer' (Col) (2d wk) and 'Passport Suez' (Col). Down to oke $12,000. Last week, with 'Footlight Glamour' (Col) in support, middle-of-week sag dropped take to good $17,500.

Paramount (F&M) (3,389; 45-90)—'Hit the Ice' (U) (2d wk) and 'Frontier Badmen' (U). Solid $21,000. Last week, with 'Salute Three' (Par), hefty $27,000.

Paramount Hollywood (F&M) (1,451; 45-90)—'Hit Ice' (U) (2d wk) and 'Frontier Badmen' (U). Previews helping to fine $11,000. Last week, with 'Salute for Three' (Par), $11,500.

RKO Hillstreet (RKO) (2,890; 45-90)—'Destroyer' (Col) (2d wk) and 'Passport to Suez' (Col). Stout $18,000. Last week, with 'Footlight Glamour' (Col), excellent $24,300.

Ritz (F-WC) (1,372; 45-90)—'Fired Wife' (U) and 'Always Bridesmaid' (U). Average $8,000. Last week, 'Rosie O'Grady' (20th) and 'Prairie Chickens' (UA), way up to $12,300.

State (Loew's-WC) (2,204; 45-90)—'Fired Wife' (U) and 'Always Bridesmaid' (U). Trim $21,000 considering newness of stars. Last week, 'Rosie O'Grady' (20th) and 'Prairie Chickens' (UA), great $27,500.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par) (8th wk). Okay $11,000 after fine $12,300 last week.

Wilshire (F-WC) (2,296; 45-90)—'Rosie O'Grady' (20th) and 'Prairie Chickens' (UA). Neat $7,000. Last week, 'Salute Marines' (M-G) and 'Kansan' (UA), slow $4,900.

Wiltern (WB) (2,300; 45-90)—'Lucky Stars' (WB). Bright $17,000. Last week, 'Watch Rhine' (WB) (3d wk-9 days), nice $8,800.

Key City Grosses

Estimated Total Gross
This Week $2,797,400
(Based on 23 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,372,100
(Based on 27 cities, 186 theatres)

'Wintertime' Fast At $15,800, Seattle Tops; 'Sky Limit' Fine $11,000

Seattle, Oct. 12.

'Wintertime' is the big noise this week, being way in lead at the Fifth Avenue with a smash figure. 'Sky's the Limit' also is strong at the Paramount. Remainder of town is largely holdover or extended run. 'Watch on Rhine' steps from Hamrick-Evergreen's Orpheum to Sterling's Roosevelt for third session.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Salute Marines' (M-G) (3d wk). Moved from Paramount and Music Hall. Big $6,900. Last week 'I Dood It' (M-G) (3d wk), solid $6,000.

Fifth Avenue (H-E) (2,349; 40-75)—'Wintertime' (20th). Smash $15,800. Last week 'Holy Matrimony' (20th) and 'Saint Meet Tiger' (RKO), swank $11,300.

Liberty (J-vH) (1,650; 40-65)—'Kingdom for Cook' (Col) and 'Dangerous Blondes' (Col). Good $8,500. Last week 'First Comes Courage' (Col) and 'Passport Suez' (Col), good $7,000.

Music Box (H-E) (850; 40-75)—'Claudia' (20th) (4th wk). Bangup $5,900. Last week, grand $6,900.

Music Hall (H-E) (2,200; 40-75)—'Holy Matrimony' (20th) and 'Saint Meets Tiger' (RKO) (2d wk). Moved from Fifth Avenue. Okay $5,200 in five days, Seattle Symphony being in for one night. Last week 'Salute Marines' (M-G), okay $8,000 in eight days.

Orpheum (H-E) (2,600; 40-75)—'Never Been Licked' (U) and 'Larceny with Music' (U). Modest $8,800. Last week 'Watch Rhine' (WB) (2 wk), magnificent $10,500.

Palomar (Sterling) (1,350; 30-75)—'Holmes Faces Death' (U) and stage show. Nice $9,000. Last week 'Hoosier Holiday' (Rep) and 'Scream in Dark' (Rep) plus vaude, big $9,900.

Paramount (H-E) (3,039; 40-75)—'Sky Is Limit' (RKO) and 'Petticoat Larceny' (RKO). Strong $11,000. Last week 'Salute Marines' (M-G), about same.

Roosevelt (Sterling) (800; 40-75)—'Watch Rhine' (WB) (3d wk). Moved from Orpheum for extended run. Great $6,000. Last week 'Hit the Ice' (U) (4th wk), fine $4,800.

Winter Garden (Sterling) (800; 13-30)—'Bataan' (M-G) and 'Youngest Profession' (M-G) (3d run). Good $4,200. Last week 'Action North Atlantic' (WB) and 'Hit Parade' (Rep) (3d run), nice $4,000.

'PHANTOM' SOCK AT $14,000, MONT'L ACE

Montreal, Oct. 12.

Loew's is way out in front with 'Phantom of Opera' at smish $14,000. Other ace houses are doing well, though mostly holdover.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Hers to Hold' (U) (2d wk). Sock $8,000 in sight following smart $10,000 first session.

Capitol (CT) (2,700; 30-62)—'Background Danger' (WB) and 'Honeymoon Lodge' (U) (2d wk). Pacing big $7,000 after great $9,000 opening stanza.

Loew's (CT) (2,800; 35-67)—'Phantom of Opera' (U). Slated for a smash $14,000 to lead town. Last week, repeat 'DuBarry' (M-G), fine $9,000.

Princess (CT) (2,300; 30-52)—'Bomber's Moon' (20th) and 'Spitfire's Blessed Event' (RKO). Pacing okay $7,000. Last week, 'Crime Doctor' (Col) and 'What's Buzzin'' (Col), good 6,000.

Strand (United Amusements) (750; 35-45)—'Mystery 13th Guest' (Mono) and 'Nearly 18' (Mono). Pointing to grand $3,500. Last week, 'Melody Parade' (Mono) and 'Ghosts on Loose' (Mono), average $2,700.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (14th wk). Sighting clicko $2,500 after stout $2,800 last week.

St. Denis (France-Film) (2,500; 30-40)—'Trois Valses' and 'Un Drole d'Idee.' Fine $5,000 in sight. Last week, 'Conflit' and 'Mon Cure chez les Riches,' good $4,500.

'BELL,' LOUD $23,000, TOPPER IN CINCY

Cincinnati, Oct. 12.

'Bell Tolls' is the loud noise currently. Its sizzling teeoff figure gives the general b.o. a lift over last week and keeps the Capitol, which just finished a sock eight-week run on 'Army,' in the upper bracket. 'Fallen Sparrow' at the Albee, and 'Wintertime' at the Palace, are okay, former being second best in town.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Fallen Sparrow' (RKO). Okay $13,000. Last week, 'Thank Lucky Stars' (WB), great $18,500.

Capitol (RKO) (2,000; 75-$1.10)—'Bell Tolls' (Par). Smash $23,000. Last week, 'Army' (WB) (8th wk), (40-60), good $6,000, giving film great $108,500 on eight weeks.

Family (RKO) (1,000; 20-30)—'Sleepy Lagoon' (Rep) and 'Saint Meets Tiger' (Rep), split with 'Murder Waterfront' (WB) and 'Tenting Tonight' (U). Seasonal $2,200. Last week, 'Passport Suez' (Col) and 'Blazing Guns' (Mono), divided with 'West Side Kids' (Rep) and 'Song of Saddle' (WB) (reissue), $2,100.

Grand (RKO) (1,430; 35-55)—'Victory Through Air Power' (UA) and 'Adventures Rookie' (RKO). So-so $4,500. Same last week on 'Best Foot Forward' (M-G), second week of moveover.

Keith's (Libson) (1,500; 35-55)—'Salute Marines' (M-G). Moveover from Palace. Solid $6,500. Last week, 'Destroyer' (Col) (2d run), slow $4,000.

Lyric (RKO) (1,400; 35-55)—'Strange Death Hitler' (U) and 'Honeymoon Lodge' (U). Mild $4,500. Ditto last week on 'Sky's Limit' (RKO) (2d run).

Palace (RKO) (2,600; 35-55)—'Wintertime' (20th). All right $12,000. Last week, 'Salute Marines' (M-G), dandy $15,000.

Shubert (RKO) (2,100; 35-55)—'Lucky Stars' (WB). Moveover from Albee. Excellent $6,500. Last week, 'Watch on Rhine' (WB), second week of moveover, nice $4,500.

'Wintertime' Wham $36,000 in Det.; 'Sun' Torrid 29G, 'Toll' Big 54G, 2d

Detroit, Oct. 12.

Only two new bills break into the loop this week as Detroit continues with strong grosses. 'For Whom the Bell Tolls,' continuing on its two-house, two-price policy, is only off slightly from opening session. The Fox moves back into a strong position this week with 'Wintertime' and 'Frontier Badmen' while the Palms-State also soars with 'Behind the Rising Sun' and 'Mexican Spitfire's Blessed Event.'

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Old Chicago' (20th) and 'Call of Wild' (20th) (2d wk). Re-issues doing good $7,000 after last week's surprise $8,200.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Oklahoma Kid' (WB) (reissue) and 'City Stopped Hitler' (Par) (2d wk). Fine $7,000 after last week's okay $9,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Wintertime' (20th) and 'Frontier Badmen' (U). Great $36,000. Last week, 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), fair $25,000.

Madison (United Detroit) (1,800; 55-75)—'Hit the Ice' (U) and 'Destroyer' (Col). This pair moves back into loop for nice $4,700. Last week, 'Human Comedy' (M-G) and 'Aerial Gunner' (Par), good $4,900.

Michigan (United Detroit) (4,000; 55-75)—'Proudly Hail' (Par) and 'Aldrich Swings It' (Par) (3d wk). Unusually long stretch for this house with $19,000 making it worthwhile. Last week, choice $25,000.

Palms-State (United Detroit) (3,000; 55-75)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO). Strong $29,000. Last week, 'Army' (WB) (6th wk), fine $17,000.

United Artists (United Detroit) (2,000; 75-$1.10)—'Bell Tolls' (Par) (2d wk). With late show showing little pull, house has pulled down from five-a-day to only four, but still will hold up to trim $34,000 after last week's wham $41,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (2d wk). On the two-a-day reserved seat basis this one is seeing no decline. Looks strong $20,000 after last week's $21,000.

Pic Freelancers Hit By Shrunk Gas Rations

Hollywood, Oct. 12.

New gas rationing on the Coast is putting the bite on freelance actors, many of whom have been denied new C books and forced to take B coupons instead.

In most cases the B rations are not sufficient to carry the players on their rounds of the studios, which are spread out in various sectors of Los Angeles county. Several of the actors are making appeals to the in-

Frisco Fine; 'Lucky Stars' Neat 32G, 'Berlin'-Hartmans-Pickens-Borge 28G

San Francisco, Oct. 12.

Main stem biz still good with three moveovers. 'Bell Tolls' steps into Paramount with advanced prices for giant $38,000. Paramount's new all-night policy credited with $6,000 of the gross. Stage presentations at Gate and Warfield are helping to keep boxoffice strong.

Estimates for This Week

Alcazar (F-WC) (1,149; 35-75)—'Watch on Rhine' (WB) (moveover from Paramount, third stanza in town). Good $6,000. Last week, 'Bell Tolls' (Par), big $13,800.

Fox (F-WC) (5,000; 55-75)—'Thank Lucky Stars' (WB) and 'Scream in Dark' (Rep). Excellent $32,000. Last week, 'Salute to Marines' (M-G) and 'Nobody's Darling' (Rep) (2d week, 4 days), good $14,300.

Golden Gate (RKO) (2,850; 55-75)—'Appointment in Berlin' (Col) plus Hartmans (2), Jane Pickens and Victor Borge on stage. Nice $28,000. Last week, 'Adventures of Rookie' (RKO) and stage show, Beatrice Kay, Joe Reichman and others, sock $31,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Kingdom for Cook' (Col) plus 'Dangerous Blondes' (Col). Sad $14,200. Last week, 'Frontier Badmen' (U) and 'Always a Bridesmaid' (U), washed out $14,700.

Paramount (F-WC) (2,470; 85-$1.10)—'Whom Bell Tolls' (Par). In moveover from Alcazar (6th stanza Frisco). Neat $38,000. Last week, 'Watch on Rhine' (WB), terrific $21,200.

St. Francis (F-WC) (1,475; 55-75)—'Salute to Marines' (M-G) moveover from Fox (3d stanza on main stem). Strong $16,000. Last week, 'Dixie' (Par) and 'Saint Meets Tiger' (Rep) (3d stanza downtown) (4 days), fair $8,900.

United Artists (Blumenfeld) (UA) (1,100; 60-75)—'Hi Diddle Diddle' (UA) and 'Boy from Stalingrad' (Col). Fair $10,300. Last week, 'Victory Through Air Power' (UA) and 'Murder in Times Square' (Col), very weak $8,300.

Warfield (F-WC) (2,650; 55-75)—'Sleepy Lagoon' (Rep) plus stage show, 'Rhumba Follies.' Harry Savoy, snappy $24,000. Last week, 'Murder on Waterfront' (WB) plus stage show, 'Jitterbug Jamboree,' sunny $24,750.

Broadway Grosses

Estimated Total Gross
This Week $526,500
(Based on 13 theatres)
Total Gross Same Week
Last Year $375,500
(Based on 13 theatres)

'Dood It' Strong At $18,000, Providence; Sonja Henie Big 15G

Providence, Oct. 12.

Hefty all around, and for a change there are no real war films in the firstruns. 'This Is Army,' at Carlton, is carrying through its fifth week. Loew's State's 'I Dood It' is at the top of the heap, with 'Wintertime' at Majestic, 'Let's Face It' at Strand, and 'Walked With a Zombie' at RKO Albee, stepping right along.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO). Dual horror nifty $12,000. Last week, 'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (U) (2d wk), great $11,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Army' (WB) (5th downtown wk). Milking this one for nice $3,500. Last week, good $5,000.

Fay's (Indie) (2,000; 30-50)—'You're Lucky Fellow' (U) and vaude. Good $6,000. Last week, 'In Old Chicago' (20th) (reissue) and vaude, so-so $5,000.

Majestic (Fay) (2,200; 30-50)—'Wintertime' (20th) and 'Get Going' (U). Stepping along to nice $15,000 on Sonja Henie's starrer. Last week, 'Watch Rhine' (WB) (2d wk), $8,000.

Metropolitan (Indie) (3,200; 36-59)—'West Side Kids' (Rep) and on stage, Blue Barron orch, Paul Remos, Eleanor Teaman, John Kirby band. Three-day weekend run, nifty $8,500. Last week, 'Nearly 18' (Mono) and Dante on stage, about same.

Playhouse (Indie) (1,400; 20-50)—'Can't Take It With You' (Col) and 'Hunchback Notre Dame' (U) (reissues). Opened Thursday and carrying to Tuesday (12). Nice $4,000. Last week, closed.

State (Loew) (3,200; 30-50)—'Dood It' (M-G). Proving strong $18,000. Last week, 'First Comes Courage' (Col) and 'Kingdom for Cook' (Col), nice $16,000.

Strand (Indie) (2,000; 30-50)—'Let's Face It' (Par) and 'High Explosive' (Par) (2d wk). With zippy $14,000 first week pair holds for second stanza, starting Monday (11). Last week, 'Dangerous Blondes' (Col) and 'Passport Suez' (Col), neat $8,000.

'Bell Tolls' Setting K.C. Record, $28,000

Kansas City, Oct. 12.

The big noise here this week is 'For Whom Bell Tolls,' which opened at the Newman after a smash exploitation campaign and is breaking all house records. A take of at least $28,000 seems likely for opening week.

Grosses at the other downtown and uptown deluxers are up somewhat after a brief lull. The Midland, with 'Salute to Marines' and 'Good Luck, Mr. Yates,' dualed, is next in the lineup. 'Phantom of Opera' opened briskly at the Esquire, Uptown and Fairway day-and-daters. 'Strange Death of Adolph Hitler' and 'Army Surgeon,' teamed at the Tower, are better than average. 'Constant Nymph' is steady in its second round at the Orpheum.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 11-60)—'Phantom of Opera' (U). Strong $11,000. Last week 'Holy Matrimony' (20th), brisk $9,700.

Midland (Loew's) (3,500; 11-50)—'Salute to Marines' (M-G) and 'Good Luck, Mr. Yates' (Col). Lusty $14,000. Last week 'Swing Shift Maisie' (M-G) and 'Appointment in Berlin' (M-G), swell $13,500.

Newman (Paramount) (1,900; 75-$1.10)—'Bell Tolls' (Par). Smash $28,000. Snappy advertising and exploitation campaign, using newspapers and radio, helping to break all house records. Last week 'Thank Lucky Stars' (WB) (3d wk), okay $8,750.

Orpheum (RKO) (1,600; 15-60)—'Constant Nymph' (WB) and 'Blessed Event' (RKO) (2d wk). Nice $7,500 after bright $10,500 initial frame.

Tower (Fox-Joffee) (2,100; 15-50)—'Strange Death of Adolph Hitler' (U) and 'Army Surgeon' (RKO) plus stage show. Neat $9,000. Last week 'It's a Great Life' (Col) and 'Honeymoon Lodge' (U) plus vaude, strong $9,500.

Morgan Boosts 'Lodge' To Great $18,000, Omaha

Omaha, Oct. 12.

'For Whom the Bell Tolls' is leading the city at upped scale at the Paramount for smash total. Perfect weather is helping biz all over town. Russ Morgan's band-show is pushing 'Honeymoon Lodge' to a great week at the Orpheum.

Estimates for This Week

Paramount (Tristates) (3,000; 75-$1.10)—'Bell Tolls' (Par). Smash $21,000 at these prices, even though single-featured. Last week, 'Watch Rhine' (WB) and 'All By Myself' (U), strong $11,800.

Orpheum (Tristates) (3,000; 20-65)—'Honeymoon Lodge' (U) plus Russ Morgan orch and revue. Great $18,000, after mild slump here. Last week, 'Hi Diddle Diddle' (UA) plus Joe Venuti orch with Connee Boswell, good $15,300.

Brandeis (Mort Singer) (1,500; 11-50)—'Thank Lucky Stars' (WB) and 'Crime Doctor' (Col) (2d wk). Nice $5,500. First week, smash $7,500.

Omaha (Tristates) (2,000; 11-50)—'Watch Rhine' (WB) and 'All By Myself' (U). Moved over from Paramount. Good $6,000. Last week, 'Hit Ice' (U) and 'Hitler's Madman' (M-G), moveover from Paramount, grand $8,200.

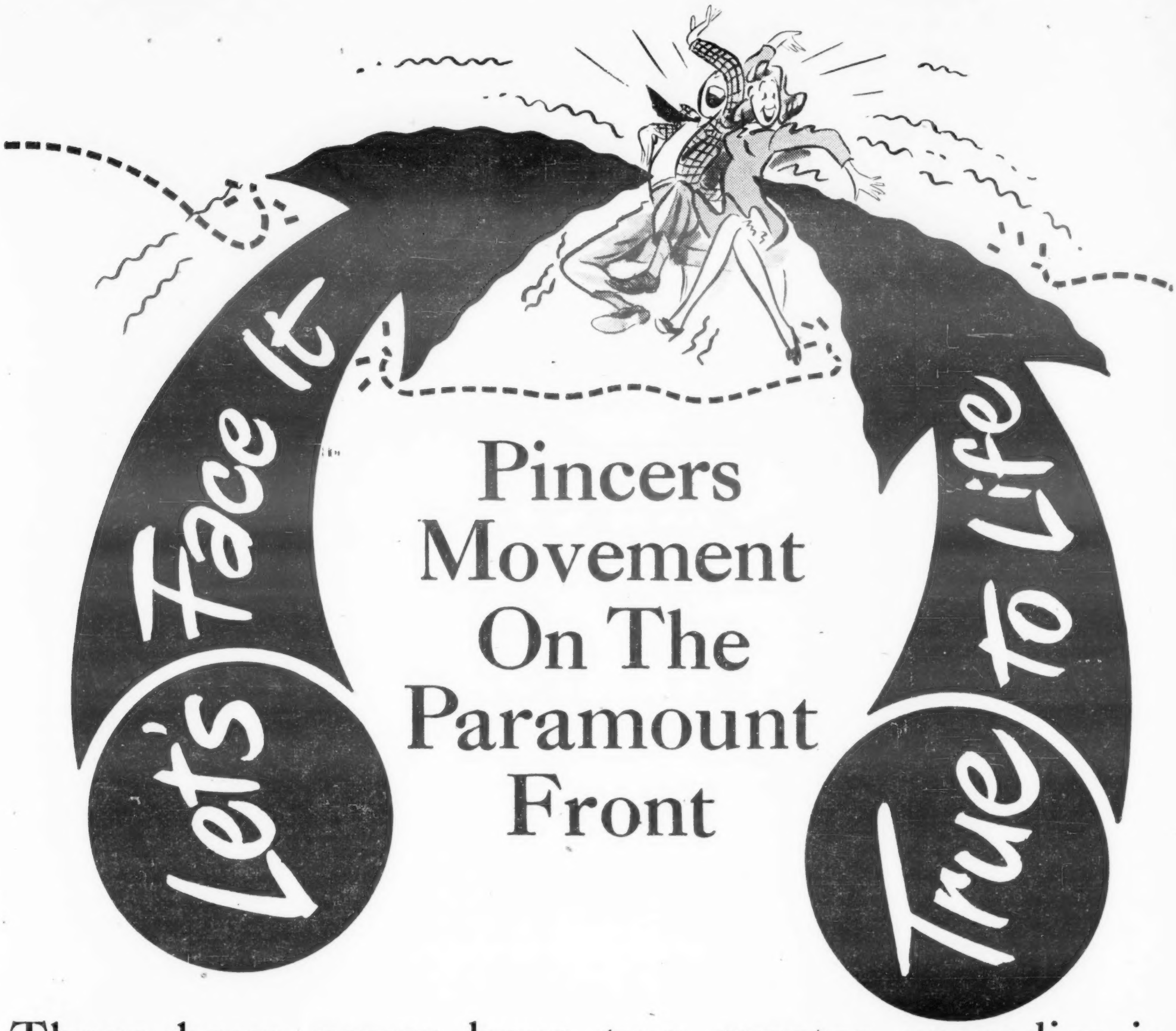
Town (Goldberg) (1,400; 11-30)—'Silver Spurs' (Rep), 'Bambi' (RKO) and '39 Steps' (G-B), triple split with 'Days Old Cheyenne' (Rep), 'Holmes in Washington' (U), 'Night Plane Chungking' (Par) and 'Whirlwind Horseman' (G-N), 'Gentleman from Dixie' (Mono), 'Roll Wagons' (Mono), 'Borrowed Hero' (Mono). Strong $1,600. Last week, 'Secrets of Model' (PRC), 'Blazing Guns' (Mono), 'Girls in Chains' (PRC), triple split with 'Bordertown Gunfighters' (Rep), 'Gentleman Jim' (WB), and 'Law of Range' (U), 'Wanderers of West' (Mono), 'Pioneer Days' (Mono), $1,400.

L. A. Tilts Some City Fees

Hollywood, Oct. 12.

City Council in fee-hiking mood slapped an increase from $1 to $25 for film theatre licenses; hill-climbing contests soaked $25 per permit; pawnbrokers raised from $50 to $200; and a $150 fee levied on nudist colonies.

Latter won't fatten city treasury as ordinance practically prohibits nudies from romping with nature.



Pincers Movement On The Paramount Front

There have never been two greater comedies in any single year–

There have never been two greater comedies in any single season–

But Paramount gives you both these great comedies-with-music in a single block of 5–

Because PARAMOUNT is today's leading motion picture *Entertainment* producer!

BOB HOPE and BETTY HUTTON in "LET'S FACE IT" with Dona Drake · Cully Richards · Eve Arden · ZaSu Pitts · Marjorie Weaver · Raymond Walburn · Directed by Sidney Lanfield · Based on a musical play by Dorothy Fields, Herbert Fields and Cole Porter

MARY MARTIN · FRANCHOT TONE · DICK POWELL VICTOR MOORE in "TRUE TO LIFE" with Mabel Paige William Demarest · Directed by George Marshall · Songs by Hoagy Carmichael and Johnny Mercer

'Spitfire'-Spitalny Fiery 30G, Pitt; 'Sun' Hot $23,500, 'Phantom' Big 15G

Pittsburgh, Oct. 12.

Biz roaring back into high this week, with some spectacular grosses. 'Behind the Rising Sun' got away phenomenally at Penn to check off bang-up session. Phil Spitalny band and 'Spitfire' are shooting the Stanley back into top brackets again. 'Phantom of the Opera' is doing certain b.o. trade at the Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Claudia' (20th) (4th wk). No let-up in this one; $7,500, great considering length of run. Holds fifth week. Last week, 'Claudia' (20th), fine $9,000.

Harris (Harris) (2,200; 30-60)—'Phantom of Opera' (U). A winnah. Started off big and sticking to strong early pace to land $15,000; that's sweet music. Cinch for second week, maybe a third. Last week, 'Kingdom for Cook' (Col), a bust at $6,500.

Penn (Loew's-UA) (3,300; 30-60)—'Behind Rising Sun' (RKO). Knockout $23,500. Got away sensationally on heels of sock campaign and with p.a.'s of author James R. Young, who wrote it, and Gwen Dew, American newspaperwoman. Last week, 'Sky's the Limit' (RKO), thin $14,000.

Ritz (WB) (800; 30-60)—'Johnny Come Lately' (UA) (3d wk). Reached here via usual Penn-Warner-Ritz route. Fair $2,500. Last week, 'Proudly We Hail' (Par), also third week, $3,000.

Senator (Harris) (1,750; 30-60)—'Oklahoma Kid' (WB). Reissue should get great $6,000. That kind of biz hasn't been seen at this house in a long time. Probably holds. Last week, 'Wintertime' (20th), on moveover from Harris, around $3,700.

Stanley (WB) (3,800; 30-75)—'Spitfire' (RKO) and Phil Spitalny orch. Hour of Charm maestro always a big fave here. Should have no trouble, nearly $30,000, swell, for six days. Last week, 'Hitler's Madman' (M-G) plus Ink Spots-Clyde Lucas orch, good $24,000.

Warner (WB) (2,000; 30-60)—'Sky's Limit' (RKO) (2d wk). Here from Penn. So-so $5,000. Last week, 'Johnny Come Lately' (UA), also moveover from Penn, nice $6,000.

HENIE TALL $19,500 IN 2 DENVER SPOTS

Denver, Oct. 12.

'For Whom the Bell Tolls' is pacing Denver on second week at Denham, where it's doing big $22,000. It stays a third session. 'Wintertime' also is great $19,500 day-date at Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Destroyer' (Col) and 'Always Bridesmaid' (U), after week at each Denver, Esquire. Nice $5,000. Last week, 'Phantom Opera' (U) and 'Footlight Glamour' (20th), after week at each Denver, Esquire, good $6,000.

Broadway (Fox) (1,040; 30-65)—'Lost Horizon' (Col) and 'Happened One Night' (Col). Two reissues grabbing big $6,000. Last week, 'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO), sad $1,000 for four days and pulled with 'Watch on Rhine' (WB) and 'Spotlight Scandals' (Mono) doing good $2,000 to finish week.

Denham (Cockrill) (1,750; 77-$1.12)—'Bell Tolls' (Par) (2d wk). Wham $22,000, and holds. Last week, smash $37,500.

Denver (Fox) (2,525; 30-65)—'Wintertime' (20th) and 'Someone to Remember' (Rep), day-date with Esquire. Big $15,500 for Sonja Henie opus. Last week, 'Destroyer' (Col) and 'Always a Bridesmaid' (U), also at Esquire, nice $14,000.

Esquire (Fox) (742; 30-65)—'Wintertime' (20th) and 'Someone to Remember' (Rep), also at Denver. Fine $4,000. Last week, 'Destroyer' (Col) and 'Always a Bridesmaid' (U), also at Denver, good $3,500.

Orpheum (RKO) (2,600; 30-65)—'Lily Mars' (M-G) and 'Hitler's Madman' (M-G) (2d wk). Thin $4,000 in four days. 'Youngest Profession' (M-G) and 'Tartu' (M-G), brought in for three days, looks nice $6,300. Stays for full week. Last week, 'Mars' and 'Madman,' good $15,500.

Paramount (Fox) (2,200; 30-50)—'Oklahoma Kid' (WB) (reissue) and 'Murder Waterfront' (WB). Big $11,000. Last week, 'Ravaged Earth' (Indie) and 'Here Comes Kelly' (Mono), $10,000.

Rialto (Fox) (878; 30-65)—'Phantom of the Opera' (U) and 'Footlight Glamour' (20th), after week at Denver, Esquire, Aladdin. Good $3,000. Last week, 'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), here via Denver, Aladdin, Esquire route, good $3,500.

Bolger, Little Wows

Continued from page 4

the performance. They would go to some hut and entertain the officers until 2 or 3 in the morning. Half the mornings we would have to get up and catch a plane at 6 a. m. to beat the fog. And this flying business is not like commercial airline flying at home. In a theatre of war, the flying can't be quite so careful as civilian peacetime flying. The pilots are fine, the planes the best, but lots of times you start out in weather that would ground all peacetime commercial planes. I remember one trip in which the ceiling was so low that the pilot had to follow a shore line to find his way. He flew so low that 'if we could have thrown out a line we would have caught a mackerel.' I am quoting Bolger during a tense moment.

They were the best entertainment the boys have had out here. After one performance the 'Old Man' (that's Army for commanding officer, and in this case a very important general) expressed the wish that they could play for some of his men that were stationed on rather remote islands. The boys could not make it just then, as they had commitments back in Australia. I thought I saw the last of them when they departed, as I remained in New Guinea, but they were not gone more than three days when we got a signal that they were coming back to play those remote islands. They came back and played every one of them.

Bolger and Little are two great guys, and the boys in the SWPA will long remember them as such.

Jerry Cargill,
Capt. Specialist.

Herman Ups 'Scandals' To Stout $29,000, Philly

Philadelphia, Oct. 12.

With most of deluxers holdover this week there is a consequent drop in the b.o. Added factor in the slump is the opposition furnished by the potent lineup at the legiters.

Brightest spot in rather drab picture is the nice $29,000 being chalked up at the Earle with Woody Herman's orchestra plus 'Spotlight Scandals.' 'Phantom of Opera' is okay at the Boyd at $22,500.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Proudly We Hail' (Par) (6th wk). Still in money with $11,800. Fifth round, good $12,200.

Arcadia (Sablosky) (600; 35-75)—'Army' (WB) (2d run). Fine $7,800 considering long run at Mastbaum. Last week, 'Watch Rhine' (WB) good $5,200 for second run.

Boyd (WB) (2,500; 35-75)—'Phantom of Opera' (U). Okay $22,500. Last week, 'Claudia' (20th) fairish $13,600 for third week.

Earle (WB) (2,768; 35-85)—'Spotlight Scandals' (Mono) with Woody Herman's orch on stage. Getting lion's share of the trade with stout $29,000. Last week, 'Larceny With Music' (U) plus Gracie Barrie's band, pallid $17,500.

Fox (WB) (2,245; 35-75)—'Wintertime' (20th) (2d wk). Okay $19,700 on top of solid $25,800 last week.

Karlton (Goldman) (1,000; 35-75)—'Swing Shift Maisie' (M-G) (2d run). About $10,000 for 10 days of second run. 'Let's Face It' (Par) opens second run here tomorrow (Wednesday).

Keith's (Goldman) (2,220; 35-75)—'Souls at Sea' (Par) (revival). Fair $4,500. Last week, 'Destroyer' (Col), good $6,000.

Mastbaum (WB) (4,692; 35-75)—'Thank Lucky Stars' (WB) (3d wk). Sloughing off to pale $16,700. Last week, fairish $21,900. 'Princess O'Rourke' opens Friday (15).

Stanley (WB) (2,916; 35-75)—'Behind Rising Sun' (RKO) (2d wk). Taking a shellacking on holdover with only $15,200 after super $35,400 for opening week plus terrif $5,200 at Earle for one-day Sabbath stand.

Stanton (WB) (1,475; 35-75)—'Spitfire' (UA) (2d wk). Sour $6,500 after good $11,200 for opener last week.

Ginger's 'Situation'

Hollywood, Oct. 12.

Ginger Rogers was assigned by RKO to star in 'Situation Out of Hand,' a Wallace Sullivan story, to be screenplayed by Jane Murfin.

Filming is scheduled for next spring, following completion of the star's current picture, 'Tender Comrade,' and her next, 'The Gibson Girl.'

'THANK STARS' WHAM $29,000 IN B'KLYN

Brooklyn, Oct. 12.

Healthy biz in nearly all deluxers downtown. Fabian Paramount, with 'Thank Your Lucky Stars,' is tops.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Fired Wife' (U) and 'Never Been Licked' (U). Satisfactory $18,000. Last week, 'Sky's Limit' (RKO) and 'Spitfire' (RKO), nifty $20,000.

Fox (Fabian) (4,023; 35-65)—'Dangerous Blondes' (Col) and 'Frontier Badmen' (U). Healthy $20,000. Last week, 'Destroyer' (Col) and 'Spotlight Scandals' (Mono) (2d wk), strong $20,000.

Metropolitan (Loew's) (3,618; 35-65)—'Du Barry Was Lady' (M-G) and 'Hitler's Madman' (M-G). Splendid $25,000. Last week, 'Salute Marines' (M-G) and 'Young Ideas' (M-G) (2d wk), okay $17,000.

Paramount (Fabian) (4,020; 35-65)—'Thank Lucky Stars' (WB) and 'Adventure in Iraq' (WB). Smash $29,000. Last week, 'Watch Rhine' (WB) and 'Aldrich Swings It' (Par) (3d wk), dandy $18,000.

Strand (WB) (2,952; 35-65)—'City That Stopped Hitler' (Par) and 'Scream in Dark' (Rep). Fine $5,500. Last week, 'Man Music Mountain' (Rep) and 'Nobody's Darling' (Rep), good $6,000.

W. R. Hearst's Ziegfeld Theatre, Warwick Hotel Both Foreclosed in N. Y.

Ziegfeld, N. Y., operated as a subsequent run by Loew's under a one-year lease, which started Sept. 1, was included among former William Randolph Hearst properties, which were sold at auction Monday (11) for $3,190,000 on foreclosure of a mortgage of $4,079,601, held by the Continental Bank & Trust Co. In addition to the Ziegfeld, properties include the Warwick hotel and several parcels on East 57th street, N. Y. Loew's is undisturbed on its year's lease.

Following expiration, Aug. 31, of a 10-year lease, which it had on the theatre, Loew's was granted a renewal for another year at $67,500, an increase of $17,500 over the price formerly paid. At the same time Loew's submitted this deal, it offered to buy the Ziegfeld for $480,000, but the Continental bank did not want to sell the property unless the Warwick and other realty was included in the deal.

Wanted—B'way Cowboy

Hollywood, Oct. 12.

Phil Krasna, producer of the forthcoming Cisco Kid picture, treks to New York next week to find a Broadway actor capable of filling the title role.

Producer declares he hasn't a suitable western player out west.

Overseas Coin

Continued from page 4

the American way of life to the Indans'. They claimed this was nothing but sheer trouble making.

Riskin to Be Heard at D.C. Hearing on OWI Outlay

Hearings will probably get under way within the next two weeks before a Congressional appropriations committee in Washington on the request for a $5,000,000 contingency fund for the Overseas Branch of the Office of War Information, with a large slice of the coin earmarked for the Film Division.

Request is currently before the Bureau of Budgets, which must first give it an okay before being brought up for Congressional action. Indications are that the hearings will be open, with expectations that fireworks may materialize since not all members of the appropriations committee are in accord on the need for such a large contingency fund.

Robert Riskin, chief of the OWI's Overseas Film Bureau, will likely be among the first summoned to the hearing. Riskin's bureau, in particular, cites the need for additional funds in view of the new territories being opened with the resultant demand for additional pix and the necessity of enlarging the overseas staff.

Just how far the request for the additional $5,000,000 will get when it comes up for a vote before the House and Senate will probably be determined by the reactions of the appropriations committee members. Item is one of the first skedded for Congressional action when the father draft situation is cleared up.

Inside Stuff—Pictures

The attempt to make Mrs. Franklin D. Roosevelt's trip to the South Pacific as fourth term propaganda in the newsreels, projected by Republican leaders in Senate and House, has failed to jell. The GOP leaders are afraid if they press the issue that Wendell Willkie will suddenly appear and use any inquiry as a sounding board for his 1944 candidacy. The 1940 standard-bearer is a master of publicity and Congress has not forgotten how he made the isolationist senators crawl into their holes when he took charge of the last motion picture inquiry, which, by the way, was never completed.

The movement to slug Willkie has many adherents on Capital Hill and they are reluctant to give him an opportunity to run with the publicity ball. As chairman of the board for 20th Century-Fox he would certainly bob up to defend Movietone News, getting both the headlines and the pictures for, like FDR, Wendell has a good sense of the dramatic, and the boys in the Senate and House press galleries like him.

To settle the much debated question of whether or not rural folks have the same taste in motion pictures as urban audiences, Country Gentleman mag is polling 350,000 farm and small town pix goers. The poll is being conducted through 11,000 clubs, representing a cross-section of America's farm and small town population. Each club is being given a list of the pictures released between Nov. 1, 1942, and Oct. 31, 1943. At their regular monthly meetings, the clubs are going to have each member make up a list of his or her individual selection of the 10 best. When the members have prepared their own lists, the votes for each picture will be totaled and the club will arrive at a list which represents the group's 10 best in the order of their rating. The top three stars will be handled in the same way.

Results of this poll will be published in the January (1944) Country Gentleman so that the rural '10 best' list can be compared with the numerous urban polls which appear at the end of the year.

Studio execs, who were accustomed in pre-war days to order rail reservations and even private cars at will, are having a tough time nowadays going anywhere north or east. Passage to San Francisco, once a pushover, now takes a lot of phenagling, often causing days of delay. Going east, it is still more complicated, with so many Army and Navy officers traveling and so many tourists touring in spite of Governmental warnings against civilian pleasure trips. Train reservations from Los Angeles to the east require six weeks' notice, and the only way a film exec can slip through for important business in New York in a hurry is to pick up eleventh-hour cancellations. As for air travel, it is practically monopolized by Government priorities for military personnel.

Everybody's Weekly, special supplement of the Philadelphia Enquirer, on Sept. 26 carried a front page piece by Harry M. Warner, titled 'Visual Education Vital on Home and Military Fronts.' Warner traced the growth of films as an educational medium, pointing out that it had been given renewed impetus by the war.

Wrote Warner: 'The movies, which have helped millions to forget, now have taken on the greater task of helping millions to learn and remember. Once our foremost entertainer, the motion picture has become the universal educator for United States fighting forces, our war-plant workers, our civilian population in the war emergency.'

Demand of an Iselin (N. J.) theatre audience to see 'Red Hot Riding Hood,' Metro comedy cartoon, three times at the same performance, marks a new type of record for a short, according to Joe Bacskay, manager of the Iselin theatre. First performance for 'Riding Hood' brought audience demands for re-running of cartoon, so he ordered it shown again instead of newsreel. When patrons asked to see it a third time, the manager explained the features were scheduled to go on, but that it would be shown again that night after the last feature. Hence 'Riding Hood' went on the screen again at 11:30 p.m., with more than 150 staying for third screening.

Suit by Hattie Carnegie, Inc., against Columbia Pictures, involving the services of Andre Louis, former designer with the Carnegie firm, has been discontinued. Original action was brought recently by Miss Carnegie, when Louis signed a contract with Columbia effective Oct. 1, of this year, and left the organization with which he had been associated for the last three years.

Carnegie, Inc., charged that Louis was under contract to it when he signed with Columbia, but it was proven that the designer was under a week to week arrangement, and consequently was a free agent.

Winfield R. Sheehan, producer of the Eddie Rickenbacker picture at 20th-Fox, spiked stories that Gary Cooper had turned down the top role. Cooper, the producer explained, never accepts a role until he has read the script. Screenplay of 'Rickenbacker: the Story of an American,' will not be ready for two weeks and must first be okayed by Rickenbacker himself before any castings are made.

Soldier's Mailbag

Continued from page 4

officer took the native back to his camp and explained that guy must be okay. 'Guess you're right,' the C. O. replied, 'he either doesn't understand any English—or he's a critic.'

With or Without Ketchup

From comic Joe McKenna: 'I'm back on the USO-Camp Shows circuit again, touring the South but when I tried to look you up in Columbia, S. C., I found you'd been transferred. Our unit is now streamlined, no chorus girls, and we were afraid that the boys might not like it. I asked one guy at Camp Gordon, Ga., if the shows were as good without the girls. 'Mister,' he replied, 'when a guy's starving he'll eat a plain hamburger and like it loads. But there's nothing in the books to stop him from wishing that it had some onions and ketchup on it, is there?'

But on the whole the boys still seem to get as great a kick as ever from the shows. They know, better than anyone else, how tough travel is, how hard it is to get hotel accommodations in the towns near army camps and they all seem aware of the fact that it was necessary to cut the chorus lines out. Another soldier cracked, 'Buddy, there's no reason for trying to explain why there are no longer any chorus girls in the show. After all you don't have to tell US that there's a war on.'

Cpl. Curt Weinberg.

'Chance,' Torrid At $25,000, Wash. Best; 'Hit Ice' Socko 16G

Washington, Oct. 12.

'A Lady Takes a Chance,' which Keith's sold away to relieve a product backlog, will get top money in downtown area at the Earle. 'Bell Tolls' still is solid clicker on third stanza at Palace. 'Wintertime' is solid at Capitol as is 'Hit the Ice' at Keith's.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Wintertime' (20th) with vaude. Not liked by critics but solid at $24,000. Last week, 'Holy Matrimony' (20th) plus vaude, nice $23,000.

Columbia (Loew) (1,200; 40-60)—'Swing Shift Maisie' (M-G). Nifty $8,000. Last week, 'Proudly We Hail' (Par), $8,500.

Earle (WB) (2,240; 30-90)—'Lady Takes Chance' (RKO) with vaude. Red hot $25,000, and may hold. Last week, 'Thank Lucky Stars' (WB) and vaude (2d wk), stout $18,500.

Keith's (RKO) (1,800; 30-55)—'Hit the Ice' (U). Socko $16,000. Last week, 'Behind Rising Sun' (RKO) (2d wk), $10,000.

Metropolitan (WB) (1,800; 30-55)—'Lucky Stars' (WB). Slick $7,500. Last week, 'Destroyer' (Col), $7,000.

Palace (Loew) (2,242; 50-75-$1.10)—'Bell Tolls' (Par) (4th wk). Great $24,000 after fine $28,000 on third.

EYES ON FAMED MUSIC HALL!

The first four days equal famed "Random Harvest" and "Mrs. Miniver" business! The World Premiere of M-G-M's Technicolorful hit "LASSIE COME HOME" is off to a flying start. It got a huge promotion campaign; it got raves from the press — and you've got another Topper in M-G-M's great group "12 Toppers".

"Champion of a Film." —*Cameron, News*

"Exciting as any thriller. Suspense and pace every bit as fine as Alfred Hitchcock's best." —*Mortimer, Mirror*

"A thorough delight." —*Crowther, Times*

"Tremendous suspense and emotional power." —*Barnes, Herald Tribune*

"Lassie is irresistible." —*McManus, PM*

"Excellent. Deeply affecting." —*Winsten, Post*

"Unusual picture. Utterly delightful." —*Pelswick, Journal-American*

"Get ready for a run of happy days at the Music Hall." —*Cook, World-Telegram*

•

"LASSIE COME HOME" with RODDY McDOWALL • DONALD CRISP • LASSIE • Dame May Whitty • Edmund Gwenn Nigel Bruce • Elsa Lanchester • Screen Play by Hugo Butler • Based Upon the Novel by Eric Knight, author of "This Above All" • Directed by FRED M. WILCOX • Produced by SAMUEL MARX • A METRO-GOLDWYN-MAYER PICTURE

Let's All Give! National War Fund—Which Gives To All!

Music Hall, N. Y.

Omer Pelletier, Edwin Charles Steffe, Marjorie Williamson, Glee Club, Ballet Corps, Ken Davidson, John Scott, James Ross, George Young, Harold Schlagel, John Jackson, Rockettes, Symphony Orch; 'Lassie Comes Home' (M-G), reviewed in 'Variety' Aug. 18.

Production, rather than individual acts, is the principal ingredient in the current stage show at the Music Hall, N. Y. There are two outside turns, the familiar badminton exhibition of Ken Davidson and John Scott, and Omer Pelletier's distinctive dog balancing (New Acts). While the production numbers are all in the characteristically lavish style of this house, the ballet is the most ingeniously staged. In all, it's an impressive show.

The ballet number opens the show. It uses a clever reflection effect, the four lines of dancers performing between drops giving the impression of large mirrors and the girls moving in remarkable unison to enhance the illusion. The dancing itself is more a triumph of technique than inspiration, but because of its ingenious mode of presentation and skillful execution the number clicks.

The Glee Club's portion of the show is an elaborately staged performance of Sigmund Romberg's 'Desert Song,' with Edwin Charles Steffe and Marjorie Williamson singing the solos. The entire number is introduced as a flashback from a 'story' related in a brief staged bit on the apron stage left. The spectacular finale presents the Rockettes, in costumes suggesting WACs, doing one of their precision kick routines to the song, 'Bars on Her Shoulders, Stars in Her Eyes' ('She's Giving Heartache to Hundreds of Guys'), with George Young, Harold Schlagel and John Jackson, dressed as Army officers, vocalling from the apron stage right.

The Davidson-Scott badminton exhibition is by now fairly predictable, but still lively and engrossing. James Ross describes the action via the p.a. system. *Hobe.*

Tower, K. C.

Kansas City, Oct. 8.

Sid Blake, Dewey Sisters (2), The Balbanows (2), Laura Kellogg, Tower Orch with Jack Parks & Marilyn Ballinger; 'Strange Death of Adolph Hitler' (G) and 'Army Surgeon' (RKO).

Stage show combines four standard acts, a 'Discovery Night' winner and the house orch into 45 minutes of entertainment which is mostly musical.

House orch tees off with 'They're Either Too Young or Too Old,' and its featured warbler, petite Marilyn Ballinger, steps out with an okay vocal. Sid Blake, on later in his own act, takes over as m.c. and brings on The Balbanows, singing and dancing accordionists. They give out with 'Jingle, Jangle, Jingle,' 'Praise the Lord,' et al. For a finish, they do some fast tapping.

Deuce spot has the Dewey Sisters, who breeze through an acrobatic routine that clicks. Laura Kellogg, on next, is a blonde soprano. She begins with 'Siboney,' continues with 'Say a Prayer,' 'Italian Street Song,' and encores with a chorus of 'Sunday, Monday or Always.' She has a nice mike manner, and sells her songs effectively.

Gene Pisciotta, boy tapster, is 'Discovery Night' winner. He swings out with what appears to be an original combo of standard tap steps. House at show caught gave him a nice round of palmwhacking.

Closing spot has Sid Blake, who begins with a few gags, and then goes into his specialty. He has an audience-participation sketch based on Amos 'n' Andy, with four persons called up to take the roles of the familiar characters in the radio skits. Blake reads the lines while the others fit the lip motions and actions to the words. Provides plenty of laughs.

Biz okay opening day and night. *Earl.*

Keith's, Indpls.

Indianapolis, Oct. 9.

'Hoosier Barn Dance,' with Little Jimmy Dickens, Hugh Cross, Quarantine, Denny Slofoot, Harpo & Tiny, Zeke Ogden, Cowboy Sam, Sons of the Pioneers (4), Haymakers (4), Bill & Evalina; 'Headin' for God's Country' (Rep).

Homespun talent from WIBC, Mutual outlet here, puts on a hillbilly show that sets well with fanciers of that kind of entertainment in their 'Hoosier Barn Dance,' now drawing a large radio following to Keith's. The rustic tunesmiths and jokers have spruced up quite a bit on their stuff since a first appearance at this spot last season. Changes in material and routine seem to have been for the better.

Little Jimmy Dickens, 22-year-old, 54-inch 80- pounder is the life of the party with his zestful singing of popular, patriotic ballads in the closing spot. He sells 'We Didn't Invite You Over,' dedicated to the Japs and Nazis, and 'There's a Star Spangled Banner Waving Somewhere', with plenty of authority. The midget cowboy has a big voice. Hugh Cross handles the show nicely as m.c. and slips in a first rate vocal on 'Don't Send Me to Bed and I'll Be Good.' Characters known as Quarantine and Denny Slofoot slip in and out with comedy bits of rustic flavor that get laughs from an audience that likes corn.

The Haymakers also introduce some comedy treatment in their vocal-instrumental routine. The quartet has a nifty topical number, 'Get a Horse,' making light of gasoline rationing. It includes snatches of everything from 'Anvil Chorus' up and down. Another quartet, Sons of the Pioneers sticks to the cowboy line, with especially nice work on 'Rosalinda.' Zeke Ogden registers with his yodeling on 'I Left My Girl on the Mountain' and 'Chime Bells' and Judy Perkins gets a big hand for her vocal on 'Send a Prayer to My Daddy Over There.' Bill and Evalina make a hit with 'Pistol Packin' Mama' and 'Just Give Me One Chance.' Harpo and Tiny, a violin-guitar combo, are well received in 'I Believe I'm Tied On To You.'

Biz was good when caught. *Corb.*

National, L'ville

Louisville, Oct. 8.

Tiny Hill Orch., Todd Howard, Foley Miller, The Albins, 6 Willys, Earle Keller's House Orch; 'Buckskin Frontier' (PRC).

Vaude bill is backed by Tiny Hill's band (11), and the leader does a showmanly job of pacing his musicians, as well as taking responsibility for the m.c. chores. Hill has a solid musical combo, and the boys play straight jive without any trimmings. Band sticks pretty close to the rostrum, too, letting Hill take care of most of the vocals, assisted by Todd Howard, saxophonist. Howard has an ingratiating crooning style, and is okay. Gets over well with 'Good Bye Sue,' 'Sunday, Monday' and Melancholy Baby.' Latter caught a nice hand, and bows, as Howard went back to his chair.

Tiny Hill, about 350 pounds, handles himself well for a hefty guy. Has an audience winning smile, and socks over a group of vocals including 'Anybody Seen My Gal,' 'I'm Living on the Fat of the Land,' 'Angry,' and 'Pistol Packin' Mamma.'

Foley Miller, dancer, opens vaude portion of the bill, registering with a routine of taps, and gets a nice hand with an acro routine which closed her act. Gal is an attractive blonde, and works hard for good results.

The Six Willys, three men and three femmes, decked out in evening garb, next on with a fast routine of Indian clubs. Their precision is uncanny, and aside from a couple misses, impressed with their dexterity. They also utilize some hoops, and close turn with a maracca tossing number, while one of the men plays a hot rhumba on the trumpet. They go over big.

Closing slot has the Albins, mixed team who open with a few ballroom steps, then go into a fast rough and tumble burlesque dance. This pair is just a little wilder than most teams of a similar nature, and the male garners laughs with takeoff of Boris Karloff, bearing some resemblance to the screen menace. Their exaggerated dance efforts were just what the matinee patrons liked, and they win a big hand.

Fair house at first afternoon show Friday (8). *Hold.*

RKO, Boston

Boston, Oct. 7.

Johnny Long Orch (13); Danny Drayson, Nan Rae & Mrs. Waterfall; Marion Hutton, others; 'Spitfire' (RKO).

Plenty improvement in the Long band's style since its debut here last season and show clicks nicely despite its mere twosome of vaude acts.

Obviously better known here following pix assignments and radio spots, Long gets a hand at curtain, and, for his part, offers a nicely balanced layout of pop tunes. Band clings to the straight and sweet style, seldom unbuttoning its vest, but the result is easy to take and, what is more to the point, goes well with the assembly.

Long pours out a couple of juicy fiddle stints, including 'Mighty Lak a Rose,' and they like him fine. The layout stresses the vocal aspect a little too much as three of them push out a total of 10 tunes.

Patti Dugan, first time out with the band, hasn't quite the security or the poise at the moment, but she's got both voice and style and after a few times around should climb. She's well liked. Gene Williams gently exhales 'All or Nothing at All' among others, and Marion Hutton vocals such wallopers as 'Put Your Arms Around Me,' 'Pistol Packin' Mama' and 'Newsreel' to beg off results.

Danny Drayson, plenty solid hoofer, wows with comic terp routine and ingratiates himself for good and all by pulling his pa out of the wings for a quick one. Nan Rae and Mrs. Waterfall wham, as always, with the old routine which, while it never finds a verb out of last year's place, also never finds the audience unreceptive.

Biz wasn't too good at opener. *Elle.*

State, N. Y.

Joe Rines Orch with Ioleen Wirts, Chick Chandler with Gloria Hallward, Wally Boag, Lulu Bates, Lee Davis, Debonettes (6); 'Dubarry Was a Lady' (M-G).

Fair show this week spotlights Joe Rines and his orch on stage. Bill's weakness in its playing may be due to fact there are three male singles on the bill. Back from the west is Chick Chandler (New Acts) and while the screen comedian is working with Gloria Hallward, who was femme lead in Chicago's 'Good Night Ladies' and with Chandler in the recently defunct 'Star Dust,' her appearance is mostly decorative.

Stage show gets off rather well with five stepping girls billed as the Debonettes. Silk stockinged girls with slick tail coats are tap dancers. They featu- 'The Machine Age, Women in Industry,' which sounds important but is still tap dancing.

Wally Boag, the boy with elongated balloons, is certainly away from the ordinary. Adroit manner of fashioning animals from rubber gadgets is amusing and besides that he is a good hoofer. He should have no trouble getting engagements, but could be even more solid if acquiring a line of chatter.

Rines, whose band runs to brasses, is using 'People Will Think We're in Love' and if the producers of 'Oklahoma' don't watch out that tune will be worn out, for the melody has also reached the juke boxes—in a crude edition. Bandsman introduces a young thing, Ioleen Wirts, who vocalizes 'Nothing at All' then does a fadeway.

Introduced as 'another house guest,' Lee Davis starts off with 'They Wanted to Make Me a Star.' Though a comedy lyric, the lines got over late Friday (8) afternoon with a few giggles. Davis seems to feel for his gags and when surer of his material he will do better. There is something said about Frank Sinatra, but that's hardly professional jealousy.

Rines features his WJZ connection in his stage setting. He is respecting his good trick with clay pipes and may yet drop the baton and join the magis. This finale number is another variation of flag waving, band playing the songs identified with the various branches of the service, with men in uniform standing up in the audience as each tune comes out and the plaudits are automatic.

Lulu Bates, also from radio, totes her sturdy pipes before the microphone which she doesn't seem to need at all. The 'Belle of the Blues' let's 'em have it with 'Forget Your Troubles.' She does 'Stormy Weather' quite well and the patriotic medley is a natural—bits of 'Johnny Got a Zero,' 'Praise the Lord' and 'Wing and a Prayer.' She won an encore and gave 'Either Too Old or Too Young,' fair enough. *Ibee.*

Adams, Newark

Newark, Oct. 9.

Abe Lyman Band (20) with Frankie Connors, Rose Blane, Jack Marlow; Bobbie Lane & Edna Ward, Jerry Lester; 'Nobody's Darling' (Rep).

Town's due for a lot of Abe Lyman during the coming weeks, leader checking out of this indie flagship Wednesday (13) and opening on the 21st at Frank Dailey's Terrace Room, where he's set for a four-week stand. Band is plenty hefty at the b.o. and should carry its stage click over to the local nitery terrain.

Lyman's current edition ranks with the best of his previous orchs. Outfit features a melange of rhythm and melody that's definitely rich in musical texture and stamps its senders as topflight. Twenty-piece unit makes for plenty of accent on rhythm—with five violins augmenting the standard four-man rhythm setup—but doesn't go overboard on the sweet stuff, maintaining a happy blending of strings and brass.

Band is also well stocked in the vocal department. Frankie Connors does a capable job on the tenor side ('People Will Say' and 'Begin the Beguine'), and Rose Blane is a standout femme chirper. Full-voiced and definitely hep on squeezing a song to its last note, she's a cute trick as well as a solid phraser. Whams across 'Sunny Side of the Street,' an oldie, and comes back with 'Amen,' a sultry jumper that had the audience keeping time with their palms. She fades on the last number but was able to beg off only when she pleaded a sore throat.

Jack Marlow, whose 'Czardas' violin solo is well received, is introed by Lyman as Stokowski's former concert master, which announcement sits well with the audience.

Lyman's finale, a Gershwin medley, is well calculated to show the band at its best and is a sock finish number for an asbestos close.

Variety portion of the bill opens with Lane and Ward, whose acrodancing is of a superior order and off the beaten track. Team shifts from straight hoofology to motivated pantomime tagged 'Fighting for the Funnies,' involving a dancing tussle for the comics. Stunt is preceded by a soft-shoeless dance in their stocking feet. Both bits are cleverly executed and go over big.

Jerry Lester mopped up from start to finish and had 'em in the aisle throughout. In rare fettle, comic clicked with everything he threw, and what he was throwing was plenty good. Zany was using new material for these precincts and not only is it boff but clean. At finish, they gave him everything but the key to the city. *Jona.*

Hipp, Balto

Baltimore, Oct. 10.

Phil Brito, Paul Gerrits, Hickory Nuts (4), Barr & Estes, Lipham Four, Felice Iula and House Orch (12); 'Destroyer' (Col).

Standard vaude nicely paced by Paul Gerrits as smooth emcee and contributor of telling spot on his own. Fast getaway is provided by the Lipham Four, equally divided quartette of juve acrobats featuring strong hand to hand and pyramid building. Act has plenty of appeal via youth of performers with youngest, a moppet of eight, drawing some laughs as well as providing sock to top tricks.

Barr & Estes are in the deuce with comedy hoofery and panto mainly by male who scores well. Phil Brito follows with smart sold vocals nicely handled. Rep includes 'You'll Never Know,' 'Sunday, Monday,' 'Paper Doll,' 'In My Arms' and 'Come Back to Sorrento.' Lad has looks and a pleasant style of delivery which registers for tops.

Gerrits pitches in with his smooth roller skating and smart chatter and rings the bell to maximum returns. The Hickory Nuts follow and close show. Typical hillbilly quartette of three males and a femme utilizing fiddle, accordian, guitar and bull fiddle for accompaniment, they give out with most of the familiars. Gal does a vocal and a bit of harmonica blowing as well as some eccentric hoofery which grabs laughs.

Biz okay. *Burm.*

Earle, Wash.

Washington, Oct. 9.

Lowe, Hite & Stanley, Frank Paris Marionettes, the Roxyettes, Eileen Ritter, Jo Lombardi's House Orch; 'Lady Takes a Chance' (RKO).

Eileen Ritter is being built up by production manager Harry Anger as a singing single. Roxyette songbird has gained in assurance, registers solidly. Lowe, Hite and Stanley are doing a repeat here because of solid click three months ago with burlesque of Andrews Sisters. They are the best artists with the pantomime to record playing seen here, and in their corny dresses were a riot on opening show. Trio has added an encore which includes lyrical take-off of 'Sonny Boy,' which sends them off to thunderous applause. Frank Paris and marionettes fills his eight minutes with action, best of his numbers being the skating doll.

The Roxyettes are the best dancing troupe that musical comedy starved Washington can enjoy. Girls work as though they love it, make fine appearance, and are always niftily costumed. This week they are spotted for three numbers. First as white tie and tails strutters, then in 'Paper Doll' number, winding up with a Shore patrol routine. Lighting and production have made these tabloid musicals a real attraction for the Earle stage. *Arke.*

Embassy, N. Y.

(NEWSREELS)

A very interesting newsreel bill currently on tap here, one of the punches coming from Mrs. F. D. R. in the clip which has aroused some official Washington protest because of the remarks the First Lady made.

Apparently, Paramount has not been bulldozed into doing anything about it except that because of the laugh drawn by Mrs. F. D. R.'s crack, 'I couldn't shoot a fellow Republican,' Par has superimposed the words on the film so that nobody misses it. The story, told by Mrs. Roosevelt, of the Jap who was instructed to say 'to Hell with Hirohito' and get a Jap, finally being told by the yellow-bellies 'to Hell with Roosevelt' is already well known. The Par clip also includes shots of Mrs. F. D. R. in Australia.

Show leads off with Allied advance into Italy, white shots showing how Naples was laid waste by the departing Nazis, but more interesting than this are the captured Italian newsreels photographing of the scuttling of the French fleet sometime back, with great fires gutting the battleships, while others lay on sides badly smashed. Additional captured Italo newsreels of Mussolini's rescue by the Germans make it apparent that the pictures published of him in connection with that coup, thought by many to be phoney, are on the up and up.

Meritorious clips also include the surrender of the Italian fleet, deGaulle and Giraud on an inspection tour in North Africa, stirring plea by Archbishop Spellman against spoilage of Rome, Allied aid to Sicilian population and prisoners, MacArthur invasion moves and a paratroop attack, U. S. air attack on Marcus Island, and a report on the fine job the U. S. S. South Dakota did.

Some sports items and an excellent short, 'Mountain Fighters,' produced by Warner Bros. in cooperation with the U. S. Army, are also on the bill. *Char.*

Stanley, Pitt

Pittsburgh, Oct. 8.

Phil Spitalny Orch (25), June Lorraine, Patsy Brewster, Evelyn, Vivian, Viola, Kathryn; 'Spitfire' (RKO).

There's always a welcome here for Phil Spitalny, the distaff side's Koussevitzky. That's because he has educated the public through the years to expect from him not only an Hour of Charm, but also an hour of high-class musical entertainment. He doesn't disappoint them this season either, for the show's high-class from stem to stern and a comfort to the ear.

Gals make a pretty picture, draped gracefully across the big stage in their flowing white gowns, and they make pretty music as well. Spitalny likewise knows how to get the perfect lighting job for his femmes and it's highly effective. Incidentally, in coming back to the Stanley, he's returning to the house he opened 16 years ago as musical conductor, a post currently held by his brother, Maurice Spitalny.

Band's made up of seven fiddles, seven brass, five saxes, fife, drums, bass and harp, and in addition Spitalny carries quintet of singers, including Vivian, a trio and an unbilled contralto, and two single acts, June Lorraine and Patsy Brewster. The Lorraine gal is a mimic and in a class by herself. Takes off Lionel Barrymore, Charles Laughton, Bette Davis and for a closer a duet between Jimmy Durante and Katharine Hepburn. Material's first-rate and her style is tops. A newcomer to Hour of Charm this season is Patsy Brewster, blonde bundle of energy who figures that what is good enough for Betty Hutton is also good enough for Patsy Brewster. She does 'Murder He Says' and 'Strip Polka' and Huttonish to the core without the latter's polish, however. Mob went for her in a big way but she was restricted to just the two numbers.

Spitalny's repertoire is measured precisely to the times. Gets away on the right foot with a medley of service tunes, interspersed with the Glee Club's slick arrangement on 'Keep the Home Fires Burning'; then comes a bang-up job on 'People Will Say,' followed by a slick combo of Viola, on the drums (and a showy skin-beater she is, too) and Kathryn on the trumpet. Choir scores with 'Johnny Got a Zero' and 'Ave Maria'; fiddling Evelyn slaps the palms into action with her 'Begin the Beguine' and 'Intermezzo,' second being backed by violin sextet, and Vivian mops up in next-to-closing spot with her lush vocalizing of 'Indian Love Call.' That leads into the finale, 'Stars and Stripes Forever,' with the flag coming on a scrim in the background at the finish. *Cohen.*

Capitol, Wash.

Washington, October 8.

Dick Buckley, Buckwalter's Marimba Queens, Hylton Sisters, Jim Wong Troupe, Ben Yost's Capitalians, Lynn Allison, Art Brown, Sam Jack Kaufman's House Orch; 'Wintertime' (20th).

The stage show begins in the orchestra pit this week with Ben Yost's Capitolians headed by Fague Spingman, assisting Sam Jack Kaufman's band with bravura songs. Lynn Allison also contributes vocals and before the trailers part Art Brown gives out with his organalogue. These community sings have become favorites with Capitol audiences, and the console artist really gets the bathtub tenors to exercise their tonsils.

Jim Wong troupe of Chinese acrobats perform their routine before a handsomely embroidered setting and win a nice hand. The Hylton sisters blend voices in comedy lyrics, would do better if more attention were paid to the significant words. Their 'hillbilly' parody is a winner.

Dick Buckley sells has pantomime act with good showmanship. He goes down into the audience and brings up four plants, two in uniform. Then his Amos and Andy impersonations with hearty applause greeting each new character. Buckwalter's Marimba Queens are proficient on the instruments and chimes. *Arke.*

No Pre-Holiday Slump Seen by Coast Exhibs

Los Angeles, Oct. 12.

Local exhibs are not worrying about the customary pre-Christmas boxoffice slump, with the town full of well-paid airplane workers and service men on furlough, all looking for places to spend their coin.

Slump was hardly noticeable in 1942, and this year there is a huge increase in the city's working population.

Bring On the Gals

Hollywood, Oct. 12.

First casting for 'Girls Town' at Paramount is Fred MacMurray, who plays the male lead with a flock of high salaried femmes to be announced later.

Joseph Sistrom, producer, is huddling with Harry Tugend on the screenplay.

Theatres, Niteries, Circuses Chiefly Affected By Mex Pay Hike Ruling

Mexico City, Oct. 12.

Theatres, and to some extent niteries, are bearing the show business brunt for pay hike for all workers in Mexico earning up to $10 (Mex)—$2.10—a day, ordered by President Manuel Avila Camacho as a result of a general clamor for more coin. Increases became effective Oct. 1. President also ordered hikes frozen for the duration. Lifts are considerable, scale from 50% for workers receiving $1 (Mex) or less a day, to 5% for those receiving $10. Hike and freezing are the first of the kind for Mexico.

Theatres, circuses and niteries are hit most. Average daily pay for Mexican chorines, for instance, is $5 to $6 (Mex). Carnies and circuses don't pay their help much. Nitery help gets scant pay; waiters' wages are sketchy, as they depend almost entirely on tips. Film business is not much affected. It has relatively few in the $10 or less per day brackets. Only a few minor workers of the eight American distributors operating down here come in for this hike. High-pay radio is virtually out of this hike.

Americans' help got an average 15% lift with the contract that ended the staggered strike against five of the companies in October, 1941. Strong talk is that the distributors' employees will get a goodly lift, maybe as high as 20% this time, a volunteer gesture by the distributors. Recent presidential order bans unjustified strikes of any kind as a war emergency measure. That has benefited show business, particularly pix, favorite target of the laborites for pay shakedowns, as films are Mexico's most popular paid public diversion and consequently are out front in coin in the amusement field.

Pic industry is watching the national labor convention now in progress at San Luis Potosi City. Meet, called by Pedro Tellez Vargas, boss of the union's Local No. 1, which comprises all pic workers here, is being attended by three delegates representing each of the union's 45 locals and is discussing various problems confronting pic labor and the industry.

Argentina K.O.s Yank Slang in Pitch For 'Cultural' Show Biz

Buenos Aires, Oct. 1.

'Yanqui' expressions, long a colorful part of Spanish spoken in Latin America, are apparently to be banned henceforth in Argentina as part of the new Ramirez administration's drive 'to raise the cultural level' of radio, theatre, films and press.

Regulations, originally drawn up for radio and now being spread to dailies and mags, theatre and films, have established what words should be used to replace such 'Norte-americano' expressions as 'o.k.,' 'weekend,' 'nightclub,' etc., all of which have customarily been used in their original because of aptness and lack of any really effective translatable terms. Latest to go on the 'verboten' list is 'catch-as-catch-can' (wrestling), which has long been advertised in B.A. simply as 'catch.'

Move has also materially reduced use of English lyrics in playing of U. S. Tin Pan Alley numbers and may have a strong effect on Spanish titles of Hollywood films.

4 SOVIET PIX IN PROD., ALL DEAL WITH NAVY

Moscow, Oct. 12.

Soviet producers are now working on four new full-length films dealing with the Soviet Navy and its men in action against the Nazi invaders.

'Ivan Nikulin, Russian Sailor' is the title of a scenario written by Leonid Solovyov. Story is being filmed at the Moscow studios under the direction of Igor Savchenko. Albert Faitzimmer is now filming 'Forward, Men of the Baltic!', by Alexander Stein. Pic deals with men of the Baltic fleet, who helped defend Leningrad in the autumn of 1941. Joseph Heifitz and Alexander Zarkhi are now at work on 'Madakhov Kurgan,' based on Sevastopol's heroic defense. 'I Am a Black Sea Sailor' is also devoted to seamen of the Black Sea fleet, and is being directed by Alexander Macheret. Scenario written by Leonid Solovyov.

Paul Stein, Butcher's In British Film Deal

London, Oct. 1.

Paul E. Stein has contracted with Butcher's Films to direct and produce film written by himself titled 'There Goes the Bride,' which goes into production early in January at Riverside Studios, Hammersmith.

Stein has also become director in newly formed company, Triumph Plays, of which Will Collins and Reginald Davis are the other directors.

Object of company is to stage new musicals and plays, with Stein in sole charge. First musical is 'Madeleine,' by Ernest Steffan, Jugo-Slavian refugee, whose musical 'Betty' was one of the hits in London in the last war.

Gabfest Circuit

Continued from page 3

been booked for 40 dates at from $500 to $750 a night. She'll lecture on 'The Odyssey of a Trouper' and will start out as soon as she finishes work on 'Top Man,' in which she's co-starring with Richard Dix on the Universal lot.

John Powers has been booked to tour the Town Hall routes with an illustrated lecture via his models on 'Beauty Through the Ages.' He's down for as high as $1,500 a date. Ruth Chatterton is skedded for a series of lectures on the subject 'Shaw, Shakespeare and Wilde' at a reported $500 to $750 a date, while Margaret Webster, long a trouper on the lecture circuit, is also planning a number of repeats this season while doubling from her role in the Theatre Guild's 'Othello' production, which she's also directing.

Preminger's Spiel

Otto Preminger, the actor-director-producer currently on the Coast doing pictures, is taking time off to hit the lecture route discussing 'The European Vs. the American Theatre.' Dorothy Gish has also been tentatively booked in for a series of dates. Mady Christians, at $500 a date, is down for a number of lecture spiels, as is Hallie Flanagan, who directed the WPA theatre project. Latter is getting $250 a night. Ilka Chase and Cornelia Otis Skinner, in great demand last year when they were fetching $1,000 an evening, are due to repeat, while Angna Enters and Dorothy Crawford, bracketed in the $25,000-a-season class, are expected to top that figure this season. Frank Buck is booked solidly for an illustrated lecture, averaging $500 a night.

Mai-Mai Sze, daughter of the ex-Chinese ambassador who appeared on Broadway in 'Lady Precious Stream' is booked solidly while Elsie May Gordon, radio's 'Girl of the Million Voices,' on the basis of 75 dates, will net upwards of $10,000 from the lecture stint this season. Elissa Landi is down for $250 to $500 a night and in great demand, particularly by women's clubs.

Filling the lecture void caused by the death of Alexander Woollcott and the enlistment of John Mason Brown, now a lieutenant in the Navy, is Harold Kennedy, formerly of the Mercury Theatre, who's booked solidly with 130 dates for his talk on the drama. Sao Yong, who played the mother in 'The Good Earth' has 75 dates lined up at from $300 to $500 each. Plus, of course, the perennial Ruth Draper, one of the top grossers of all time.

Terecita Osta & Emilio, dancers recruited from the nitery belt, have been booked for 100 dates at $400 each, while Kenneth Spencer, the baritone, also from niteries (Cafe Society Uptown and Downtown, N. Y.) goes out during January, February and March at from $300 to $500 a date, upon his return from an overseas trip for USO-Camp Shows. Lydia St. Clair, the Belgian refugee who appeared in Elmer Rice's 'Flight to the West' is in great demand this season.

At the time he lost his life in a plane crash, Leslie Howard was negotiating for a lecture tour this season for the National Concerts and Artists Corp. and was skedded in at $1,000 a night.

W. Colston Leigh says his bureau alone is headed for a $1,000,000 gross business this year 'and we could do better if we could get the talent.'

Allport's Lowdown

F. W. Allport, European manager for the Motion Picture Producers & Distributors Ass'n, is scheduled to give the press a closeup view of wartime conditions in Great Britain tomorrow (Thursday), having sufficiently recovered from his recent illness to talk. Allport has been in England all through the war, this being his first trip to the U. S. in about six years. Previously he had visited N. Y. every two or three years.

When Allport returned last July he was in failing health, and has been recuperating much of the time since arriving in the U. S.

Steady Prod. Of British Films

London, Sept. 24.

Production of films maintains a steady gait in England.

Four pix are in production at Denham, Two Cities Co. having 'The Way Ahead' with Carol Reed megging; 'Henry V.,' Laurence Olivier starring and directing; and 'Tawny Pipit,' Bernard Miles' production, on the floor. RKO has another floor with 'Epitaph for a Spy' (working title) shooting from an Eric Ambler best seller, and James Mason playing lead.

Michael Balcon has three pix going at Ealing, with Tommy Trinder, back from an Army camp tour, playing lead in 'Fiddlers Three' with Harry Watts directing; 'Halfway House,' Basil Dearden megging, and Tom Walls and Sally Ann Howes as top names, and 'For Those in Peril,' direction by Charles Crichton.

Gainsborough has two going at Shepherd's Bush, '2,000 Women,' Frank Launder story and direction, and 'Give Us the Moon,' a Val Guest ditto. At Teddington George King is off the floor with 'Candlelight in Algeria,' James Mason and Carla Lehmann in leads.

Elstree has three in production: 'Mouse,' starring Jessie Matthews, with James Harlow directing; Lucan & McShane's further 'Old Mother Riley' opus, and a Fred Zelnik musical, with Will Fyffe starring and Maclean Rogers directing.

LONDON PALLADIUM VAUDE EXTENDED

London, Sept. 28.

London Palladium vaudeville policy having succeeded beyond expectation, management has decided to extend the season, with new bill, expected around Nov. 8, likely to comprise Joe Loss band; Douglas Wakefield and gang; Max and Harry Nesbitt; N'Gai and Lucan and McShane who will occupy second part of bill with their own unit.

Bill will also include Maurice Colleano and family and the Australian Aces, both holdovers from current program.

ABELES BACK TO URUGUAY

Arthur S. Abeles, Warner manager of Montevideo, Uruguay, office, has started back to his home post.

Had been in N. Y. for three weeks for confabs.

Raw Stock, Manpower Shortage Are Aussie's Biggest Problems—Hunter

Raw film stock situation, mainly because of government limitation on number of prints, and the manpower setup are the two most pressing problems for the picture business in Australia, according to Harry Hunter, Paramount's managing director for Australia, now in N. Y. for confabs with John W. Hicks, Jr., foreign sales chief.

The government order limiting any picture to no more than eight prints, as compared with 10 to 15 per production before, not only makes it difficult to service accounts, but is particularly bad because it sets a specific limit, Hunter indicated. Eight-print limit has been modified to permit additional prints on newsreels.

Hunter said that the last 20% cut in manpower for picture industry workers took in both men and women, since used in both armed services and war industries. However, he said, no further cuts are likely. Theatres have been hardest hit, though femmes thus far had not broken into projectional ranks.

Besides the restriction on prints, available raw stock exported into Australia has been reduced approximately 45% net over 1942 because the government is taking a certain portion of the exportable quota.

Hunter said the extended-run situation was being cleared up by increasing the holdover gross figure, thus enabling many pictures of most major circuits to move out to subsequent-run spots. He explained that the Friday-Saturday figure had been used to determine what pictures held over, but that these had been gauged by business of three or four years ago. Hunter also cited the experiment of trying two-week runs in suburban houses on certain films as helping to alleviate the product shortage.

There's a decided trend away from war pictures in Australia, according to Hunter, although 'Wake Island,' when it played there some time ago, ran for seven weeks. He pointed to the 16-week run of 'Reap the Wild Wind' and nine-week run of 'Road to Morocco,' as indicative of how long pictures play in Aussie theatres today.

Only one feature is being produced currently in Australia, 'The Rats of Tobruk,' being made by Charles Chauvel, who produced '40,000 Horsemen.'

Sunday theatres are open only in Brisbane and Sydney, and then for servicemen and one guest. Two theatres in each city operate on alternate Sundays.

New Playing Setup In Sydney Sought By WB

Sydney, Aug. 25.

Warners reported to be seeking new playing schedule at Tatler, Sydney, covering the dating of 10 pix to be routed over a span of 72 weeks.

Warners made release deal little while back with Austral-American, headed by Hartney Arthur, who run the house on a Warner franchise covering 10 pix, with 'Died With Boots On' first bid.

Warners failed to come to terms with Hoyts and made deal with A-A to get release break in Sydney after a long shutout.

Near-Riot in Mex City At Sight of Franco In 'March of Time' Spain

Mexico City, Oct. 12.

A Mexican audience demonstrated the local democratic trend when it took violent exception to Franco in the March of Time 'Inside Spain' when exhibited at the Cine Margerit, first-run house. Short had to be stopped.

Audience, mostly Mexican but with many Spanish political exiles, roared its protest at the first glimpse of the Madrid dictator. Cops on duty in the theatre prevented the demonstration from becoming a riot. Outbreak was the first major one of the kind since those that marked exhibitions of some Nazi-tinged pix here just before Pearl Harbor.

Understood that Mexican censors will delete Franco or any reference to him from all pix to be exhibited in Mexico.

Current London Shows

London, Oct. 12.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Landslide,' Westminster.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

British Pix Interests Seen in Move To Break U. S. 'Stranglehold' in Aussie

Sydney, Aug. 25.

British producers-distributors are reported presently eyeing Australia with view to grabbing a higher share of trade, most of which is currently held by U. S. distribs.

Major Australian success of British pix in recent times has Britishers all steamed up to plan for the future. Britishers, according to well-informed industry personalities, intend seeking a much higher percentage of ace releases in key spots than hitherto, and at terms being gotten by U. S. distribs.

Return of the Curtin Labor Government for a further span of three years, tipped to take in the postwar period, is regarded as likely to see British film interests pressing for a break of the so-called 'Yankee stranglehold' here. Associated Talking Pictures-Ealing, releasing here via British Empire Films and Gaumont British, Two Cities, and General Film Distributors, released by 20th-Fox, are the major Britishers concerned in the upbeat scheme, with the former listed as about to send a production crew, headed by Harry Watt, director of 'Target for Tonight,' 'Nine Men,' and other war material, to look-see production possibilities in this zone after turning out a war subject at the invitation of the Curtin Government.

When Britain was being bombed by the Nazis there was a plan afoot to send production units to Australia to escape the blitz, but the plan went into discard owing to transport difficulties at the time.

Now, however, it's learned that the British wouldn't mind extending production activities to this sector in the postwar period, and the move by Ealing is seen as likely to mean something in the future, especially with a man like Michael Balcon in command. Syd Gresham, Ealing's local man, has been putting in a lot of spade work to set British production locally.

Hicks Blames Nazis For Eire's Nip-Ups On American Films

The pushing around being given American pictures by censorship authorities in Eire (south Ireland) was attributed to Nazi influence by John W. Hicks, Jr., Paramount's foreign sales chief, in a press interview in N. Y. Thursday (7).

Country observes strict neutrality, and the rather patent bannings and scissoring of U. S. films hardly can be accounted for excepting through German influence, according to Hicks. He cited a 20th-Fox musical that was viewed by several thousand people, after being originally okayed, and then ordered banned for further showing in Eire.

Hicks got in from England early last week.

'Landslide' Doubtful In London Premiere

London, Oct. 12.

New entry at the Westminster, 'Landslide,' which opened Oct. 5, is an uninspiring play adapted from the French, concerning a group of youthful Alpinists.

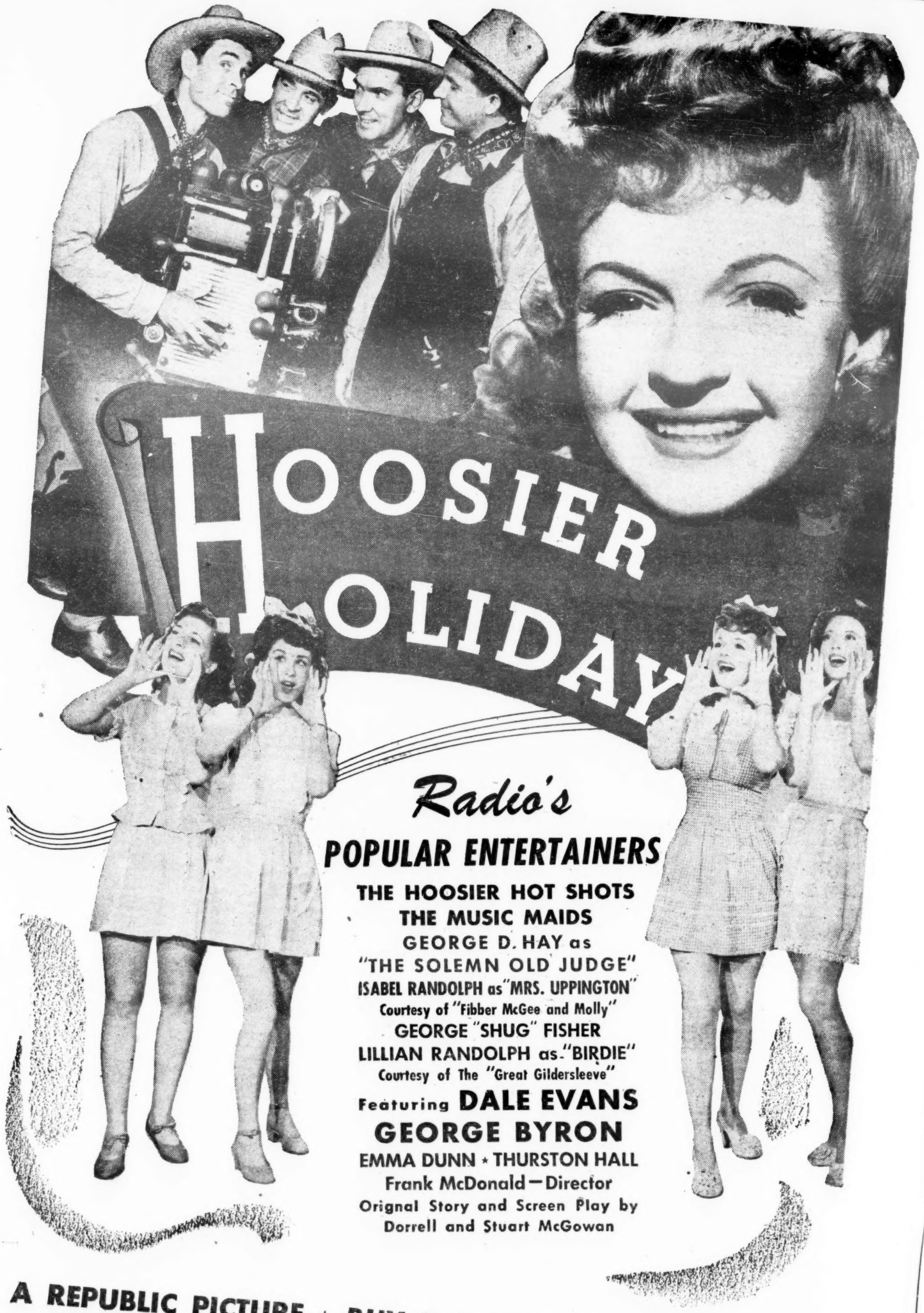
Opening night and press reaction was negative and its chances appear doubtful.

2 New Mex Theatres

Mexico City, Oct. 5.

Espectaculos, S. A., owners of seven film houses in Tampico and another in Madero, both in the state of Tamaulipas, are erecting two more houses, one in Tampico and the other in Madero.

Both will be air conditioned and will be used mainly for films, though will have stage facilities.



A REPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS

WAC Mulling Chain of Boys Clubs To Curb Vandalism in Theatres

Washington, Oct. 12.

The War Activities Committee of the Motion Picture Industry has under consideration formation of a chain of boys clubs to combat vandalism in theatres, OWI disclosed Sunday (10) in a comprehensive report on juvenile delinquency. Section devoted to theatre vandalism said:

'Gangs operate in the auditoriums of movie theatres.

'The motion picture industry's War Activities Committee has received so many complaints from exhibitors that it has asked the help of child welfare agencies in working out a plan for directing adolescent energy into something as exciting but less destructive. The Committee has under consideration the formation of a chain of clubs across the country, with badges and buttons, a pledge and a program to which youthful patrons of the neighborhood theatre might belong.

'A popular form of juvenile vandalism in theatres is setting fires. Boys flip cigarettes from the balcony to the lower floor and throw lighted matches into the paper towel container in the rest rooms. More serious is the practice of ripping open theatre seats, stuffing burning cigarettes into the slashed upholstery and leaving them to smoulder, flaring into flame after the theatre has closed for the night.

'California has had serious trouble of this sort. A Berkeley theatre had a $35,000 fire. Attendants at an Oakland movie house put out smouldering fires on four successive nights. Many exhibitors throughout the state have hired after-hour fire watchers.

'Another type of theatre vandalism is slashing upholstered seats. A Cleveland theatre reported 60 seats mutilated in one night. One manager appealed to youthful patriotism. He placed two chairs in the lobby, one badly damaged, the other in good condition. On the damaged chair he put a sign reading: 'Vandalism is Treason'. On the good chair he placed a chart pointing out the parts which could not be replaced in war. The exhibit turned the tide.

'Another theatre owner obtained the names of the culprits wherever possible and wrote letters of warning to their parents. In the more exclusive suburbs, however, the theatre owners are fearful of offending the parents.

'Gangs of movie thieves operate in some localities. One Philadelphia theatre reported such a gang led by a six-year-old boy who crawled under seats, opened purses in the dark, and pocketed the contents. This band of youngsters eluded police until the leader appeared at the ticket counter with two five-year-old girls and a $5 bill.'

TIME'S RADIO 'SALUTE TO CAGNEY, AMERICAN'

Martin Starr, head of United Artists radio department, has set deal to spot James Cagney on the March of Time radio program Oct. 14 over the NBC network.

M.O.T. will devote part of the program to a 'Salute to James Cagney, American.' It's to be a report by Cagney on war conditions he noted on recent Bond Cavalcade tour across the country.

This is the sixth United Artists plug set by Starr on the M.O.T. program during past nine months, others being 'Hangmen Also Die,' 'Stage Door Canteen,' 'Victory Through Air Power' and two pieces on 'In Which We Serve.'

Saddle's Gonna Get Hard

Hollywood, Oct. 12.

Republic's top rider, Roy Rogers, saddles eight hoss dramas for the 1943-44 program, starting with 'The Cowboy and the Senorita.'

Others on the schedule are 'Yellow Rose of Texas,' 'Roll Along Prairie Moon,' 'Montana,' 'Lights of Old Monterey,' 'South of Cimmaron,' 'Song of Nevada' and 'Grand Canyon Serenade.'

AL SELIG RESIGNS RKO

Al Selig, RKO exploiteer covering the Washington territory, last week resigned from that post.

Selig, long a film publicist, formerly covered the Philadelphia district for RKO.

Walsh Toots Benny's Horn

Hollywood, Oct. 12.

Raoul Walsh draws the director assignment on the next Jack Benny starrer at Warners, a comedy titled 'The Horn Blows At Midnight.'

Picture is slated to start Nov. 10 with a heavy budget.

Some Exhibs Pass Up 'Army' Due to WB's Upped Preem Price

Warner demands for special preems on 'This Is the Army,' at advanced prices ranging to as high as $2.20 even for smaller situations, is meeting with resistance from certain smaller exhibitors, notably subsequent-run operators who fear that their clientele will not stand for the extra sock.

As result of determination by Warners to get as many special preems as possible, some accounts are passing up 'Army.' This is especially true where theatres are not far from larger towns or cities which have already had advanced-price openings.

However, Warners is getting a startling number of special preems on 'Army,' the 1,000th during the past week having been set for Walter Reade's Madison, Madison, N. J.

EXTRAS DENOUNCE SAG AUTONOMY PLAN

Hollywood, Oct. 12.

Autonomy election by the Screen Actors Guild was unanimously condemned by 500 extras at a meeting Sunday night (10) of the Screen Players Union and a demand made on SAG to withdraw the ballot and draft a 'real democratic autonomy plan.' Failing there, SPU asks it be given full authorization to petition the National Labor Relations Board for certification as a bargaining agent.

Alex Schullman, attorney for extras, has called the autonomy plan 'the most miserable document ever struck off by man.'

Demand of Screen Players Union to cancel autonomy election was flatly rejected by the SAG directors at its Monday night meeting. Election, therefore, will be carried out as to whether Class B players, withdrawn from SAG, get a subcharter from the Guild or a direct charter from the 4A's

RKO Will Have 20 Pix By Feb., Half Year's Program

RKO will have 20 features completed or more than half of its 1943-44 schedule by next February, and considerable attention already is being given to the 1944-45 program, Ned Depinet, president of RKO Pictures, told the trade press upon returning from the Coast.

Selling of a small number of pictures in blocks, with exhibitors given a chance to see them before buying, was regarded by Depinet as the best way to sell product. He said considerable thought is being given to the RKO '44-45 product lineup, with about the same number as in the present season likely; that is, 35 made by RKO and four or five by outside producers.

While RKO has no set plan on reissues, the company is mulling a reissue of 'Snow White and Seven Dwarfs' at some future date. Depinet pointed to the British productions being made by RKO, new Herbert Wilcox production, 'Yellow Canary,' with Anna Neagle and Richard Greene, and 'Escape to Danger,' both being finished or in production.

Can't Dim London Gaiety

Hollywood, Oct. 12.

London, in spite of blackouts, is still one of the world's gayest night spots, according to John W. Hicks, Jr., Paramount v.p. in charge of all foreign department activities.

After a four-week air tour of the British Isles, Hicks reported theatre business at its highest known peak not only in London but in other cities of Great Britain.

Radio-Petrillo

Continued from page 1

by them of the record settlement agreement signatured by Decca.

Both Columbia Records and Victor, disc manufacturers affiliated with the two nets, have so far refused to follow Decca's lead. The two organizations were informed about the same time by the New York local of the AFM (802) that, acting under instructions of Petrillo, it was suspending negotiations for a new contract with all the networks' key stations in New York.

Significant in this prelim plan for impending battle was the departure of William Feinberg, Local 802's v.p., for the Coast last week, reputedly bent on passing on a similar message of negotiation suspension to the Los Angeles and San Francisco locals.

The executive board of the AFM has been summoned to meet with Petrillo in New York next Wednesday (20). The primary purpose of the huddle, according to reports, is to pass on a proposal that the networks be notified immediately that the AFM expected them to prevail upon all their affiliated stations to install house bands.

WLB Changes Decca Pact

The contract worked out by Decca and the AFM and formerly signed by them two weeks ago is being revised by agreement between the company and the AFM. The most important of these revisions is said to be elimination of the union's ability to strike at any time. It was reconstructed to call for arbitration of any dispute that arose. Another change was the insertion of a clause preventing the union from increasing recording scales for the duration of the pact, which runs for four years from Jan. 1, 1944. Petrillo is also said to have agreed to allow a WLB panel of three to oversee, but not control, his use of the money the AFM will collect from record sales. This revised agreement was expected to be ratified at the WLB hearing yesterday (Tues.).

Impression given by a Government official at yesterday's hearing was that the Decca contract would be passed by the WLB because, in his opinion, the terms do not constitute a wage increase.

Revisions made in the contract, however, still do not make its terms attractive to Columbia and Victor. They still assert that neither will be a party to making direct payments to the union and the decision still stood Monday (11) after a meeting Friday afternoon in N. Y., between attorneys and officials of the two companies and Petrillo and his attorneys. Another confab is scheduled for tomorrow (Thurs.). Both Columbia and Victor are relying on the War Labor Board to reject the Decca deal fully.

With Columbia and Victor still outside the fold, Petrillo signed another contract last week. He signed an agreement with Capitol Records, Coast outfit operated by songwriter Johnny Mercer, Buddy DeSylva, executive producer at Paramount, and Glenn Wallichs, Los Angeles music store owner. Capitol signed a deal described as 'essentially the same' as the one Decca agreed to and expected to begin recording today (Wed.) in L. A.

Eli Oberstein, head of Classic Records, N. Y., indie, who asserted last week that he would meet with Petrillo last Wednesday (8) and sign up, if his associates agreed with his acceptance of the Decca terms, has not signatured a contract. He claims he is ready for a formal signing at any time the WLB okays the Decca contract.

'Magic Bullet' Ehrlich's Widow Loses in Tax Suit

Mrs. Hedwig Ehrlich, widow of Dr. Paul Ehrlich, has lost her suit on appeal to obtain release of $4,250, now held in escrow by Warner Bros. She sued Joseph Higgins, recently resigned U. S. internal revenue collector, the money representing 10% of the price paid by Warners for the rights to make 'Dr. Ehrlich's Magic Bullet,' based on the life of the Viennese savant.

Warners withheld the $4,250 slice of the purchase price, under the terms of the Revenue Act of 1938, requiring the retention of 10% of payments to aliens, to cover future tax payments. Mrs. Ehrlich contends the 1938 law does not apply in the case, as the purchase price covers literary material and notes about her husband.

Harry Weiss Upped, Femmes in Pitt Going Places; Theatres-Exchanges

Harry Weiss, veteran RKO theatre manager, has been promoted to managership of Proctor's Newark, Newark, N. J., first-run operation, which includes an upstairs roof as well as a downstairs house.

Managing the Madison, Brooklyn, for 10 years for Louis Goldberg's division, H. R. Emde, N. J. district manager, asked for Weiss, and Goldberg agreed to the transfer. Weiss had previously managed the Albee, Brooklyn. Goldberg appointed Raymond Hodgson to succeed Weiss at the Madison, the shift from the Bushwick, Brooklyn, in turn being a promotion for Hodgson. Additionally, Harry Padva, manager of the Shore Road, Brooklyn, was moved up by Goldberg to take over the more important Bushwick operation.

Femmes Going Places in Pitt.

Pittsburgh, Oct. 12.

Film Row has its first femme office manager in Hilda Lissman, named to that post at WB exchange, where she succeeds Yaro Miller, recently transferred to the Cleveland branch. Nellie Reinstein has been moved up to bookers' desk with Ruth Leibhart and May Weir. Ann Simon takes over Miss Reinstein's old berth, confirmation clerk, and Florence Goldstein succeeds Miss Simon.

Marty Seed, former WB theatre manager and son of Harry Seed, Warner district sales chief in Chicago, has joined Mark Goldman's Monogram exchange as a salesman.

Penn, New Castle, Pa., has been sold to Victory Amusement Company for $200,000. Monarch Amusement Co. holds a lease and will continue to operate the 1,100-seat house until lease expires.

Mrs. Gene DeFallo, wife of owner of Port, Lumberport, W. Va., has taken over operation of house with her husband's departure to army.

Bill Aiken, formerly with Harris Amusement Company, appointed manager of Loew's Broad, Columbus, O.

John (Jack) Rainey, former veteran film salesman and exhib here, was elected senior vice-commander of Disabled American Veterans at group's annual convention in New York recently.

Horton J. Davis new manager of Rex, Corry, Pa. He replaces Regis Burns.

Mannie Steinberg, who recently returned to selling film for PRC here, has quit that job and is again managing the Pastime, Herron Hill.

Dr. C. E. Herman, who has operated four theatres in Carnegie for many years, has negotiated new long-term leasing arrangements for three of them. The fourth, the New Carnegie, he erected himself and owns. New leases for Dixie and Grand were made by Dr. Herman with Arsene Manant, former exhib and owner of the properties, and Lyric Amusement Company, headed by Frank J. Nalley, has re-leased the Liberty to him. Nalley, a former Carnegie exhib, now owns a theatre at Nitro, W. Va.

J. L. McDonough is the new manager of the Auditorium, West Liberty State College, W. Va.

In and Out of N. Y.

Roy Haines, western division manager for Warners, left over the weekend for a tour through the midwest.

Wolfe Cohen, Canadian district manager for WB, returned to Toronto Saturday (9).

Oscar Morgan, in charge of shorts sales for Par, returned yesterday (Tuesday) from Indianapolis, Chicago and Milwaukee.

Lt. Monroe Rubinger, former Warner field representative, who has been placed on the inactive list after a year's service in the Army, left Monday (11) for the Coast for a brief visit.

Bob O'Donnell, general manager of the Interstate circuit, in town on one of his frequent trips to discuss theatre operating matters with Par and product.

Jack Leewood, former theatre manager for Warners in Newark, added to the company's exploitation staff to handle Rocky Mountain territory out of Denver.

Claude Lee, director of public relations for Par, back from Detroit, where he addressed the Allied Theatres of Michigan War Conference.

Pfc. Nick Mamula, for many years in publicity work for Par, has been transferred from Salt Lake City to the 44th Bombardment Squadron at the Army Air Field, Pratt, Kansas.

Shubert, St. Loo, Goes 1st Run

St. Louis, Oct. 2.

The Shubert on Oct. 21 opens as a deluxe first-run and moveover theatre, according to Fanchon & Marco, which will operate the house for Service Group Theatres. Latter is a partnership formed recently by three brothers and two sons of Harry C. Arthur, Jr., general manager of the operating corporation, all of whom are either in the armed services, or are scheduled to be inducted shortly as pre-Pearl Harbor fathers.

It's anticipated that pictures will be moved to the Shubert from either of the three other F & M-operated first-runs, the Ambassador, Fox and Missouri. No announcement was made as to the management personnel selected for the new unit.

20th's N. Y. Sales Shifts

Coincident with plans by 20th-Fox to move Joe Lee, sales manager for the N. Y. territory, into a special executive sales spot either in N. Y. or elsewhere, the company has made several promotions at its N. Y. exchange.

With Lee leaving there Friday (8) to go on a two weeks' vacation, his former post will be split between two others. Moe Saunders, former assistant to Lee, will be sales supervisor over N. Y. and Brooklyn territory, while Moe Kurtz, former Jersey salesman, will take over N. J. and upstate N. Y. region.

Elliott McManus, who sells a portion of Jersey and upstate N. Y., is receiving an important promotion as ass't manager for 20th at Panama, C. Z. He will leave for there in two or three weeks. McManus was formerly ad-sales manager at 20th N. Y. office.

As a result of the shifts, 20th is bringing Joe Rosen into the N. Y. branch to sell New Jersey, while upstate N. Y. will be handled by John Fernicola who was in charge of 20th's last sales drive at the N. Y. branch. Rosen is a salesman at the 20th Boston office.

Lee's special sales assignment will be worked out on his return from Miami. He has been with the N. Y. exchange 20 years and prior to that was with the Paramount N. Y. exchange for 10 years.

Par Pep Club Slate

G. Knox Haddow, exchange service manager for Paramount at the homeoffice, has been nominated as president of the Par Pep Club for 1943-44. Other nominees are George Weltner, v.p.; David Cassidy, treasurer; Harriet Miller, secretary; Arthur Israel, Jr., Herman Lorber, John McDermott, Irving Singer, Irene Scott and Sophie Weinberg, board of governors. Elections will be held Friday (22).

Dallmer Wins Palace Suit

Youngstown, O., Oct. 12.

The fifth District Court of Appeals (Canton, Ohio) Thursday (7) upheld Judge Erskine Maiden, Jr., in granting the Dallmer Co. lease rights to the Palace theatre, Youngstown. The appeal heard here Sept. 25 was filed by the New York Life Insurance Co. and the Public Square Theatre Co. protesting Judge Maiden's grant to the Dallmer Co. which had received a lease from the Palace Realty Co., owner of the building.

The judge also had enjoined the Life Insurance Co. from foreclosing its mortgage until 60 days after the end of litigation and ordered that the rate of interest could not be set above that charged before Jan., 1943. The appellate court reversed the limit on the interest rate.

SPG DUE TO HUDDLE ON WAGE SCALE PLAN

Pressing for action, the negotiating committee of the Screen Publicists Guild, N. Y., headed by President Jonas Rosenfeld, Jr., of the 20th-Fox advertising department, is scheduled to meet today (Wednesday) with U. S. Conciliator Jim Fitzpatrick to battle for a reclassification and wage progression plan which was recently drawn up.

The plan of the SPG extends over a period of seven years and calls for upgrading of classifications as well as salary. Submission of the plan followed representations by distributors looking to a settlement rather than going to arbitration as called for under the two-year contracts that were signed last year. Under these contracts, they are reopenable after the first year, which has already expired.

Deane New Chairman Int'l Relations Committee

Albert Deane, Paramount's foreign ad-publicity chief, was named chairman of the International Film Relations Committee at the meeting held Monday (11) in Loew's State building.

He will serve the usual term. David Blum, Metro's foreign ad-publicity manager, being the retiring chairman.

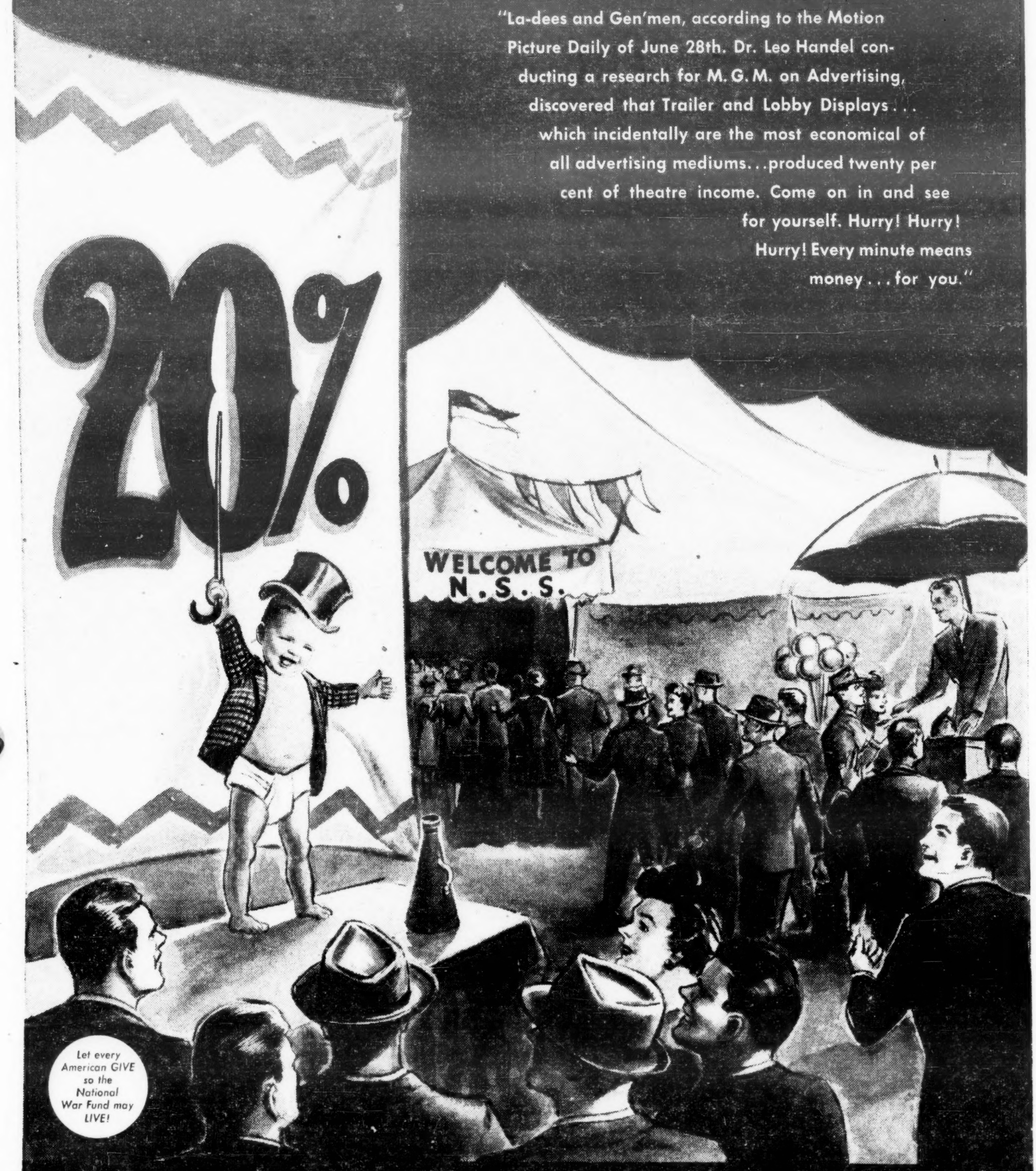
'Star' in 2 B'way Houses

RKO is readying plans to spot Samuel Goldwyn's 'North Star' in the Victoria theatre (formerly the Gaiety), New York, for a two-a-day run, opening around Nov. 1.

Picture is to open simultaneously at the Palace, N. Y., on a grind policy.

COME ON IN AND SEE THAT BIG "20"

"La-dees and Gen'men, according to the Motion Picture Daily of June 28th. Dr. Leo Handel conducting a research for M. G. M. on Advertising, discovered that Trailer and Lobby Displays . . . which incidentally are the most economical of all advertising mediums. . . produced twenty per cent of theatre income. Come on in and see for yourself. Hurry! Hurry! Hurry! Every minute means money . . . for you."



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES • TRAILERS • SPECIALTY ACCESSORIES

Overseas Pix Controversy

Continued from page 3

contends, are confined solely to current Hollywood releases, except on the occasional request from an overseas commander for a backlog shipment of the best of the oldies—'Oscar winners and runners-up of their day'.

Despite the request for Technicolor pix, which, says the War Dept., stands second only to musicals in demand, 'the limited production facilities for making Technicolor pictures in 16 mm. have made it impossible to send them overseas'.

Jolson Started Something

Meanwhile, Capitol Hill is awaiting a confidential report from Mrs. Franklin D. Roosevelt on her observations regarding films shown to troops in the South Pacific zone which she visited recently. The First Lady last week backed up Jolson's charges that films seen by soldiers are faulty and antiques. Likewise, Washington is disposed to take anything Jolson says about entertainment seriously.

Joseph H. Seidelman, Universal v.p. and foreign manager who is special consultant to the Army film unit, has issued a statement answering criticisms by the WAC and defending the job of the Army's overseas film service.

'I am sorry', Seidelman said, 'that the WAC found it necessary to publicly criticize the Army service and to ask for an 'official investigation'. If Francis Harmon had taken the time to visit the office of the Army M. P. Overseas Service in the RCA Building, he could have found the answer to many questions without the need for an 'official investigation'. It is really too bad that many motion picture industry men who have given up their lucrative positions for the American Army uniform should be subjected to this kind of back-biting by individuals who do not take the trouble to inform themselves of the true state of affairs'.

D. C. Jittery over Charges

Washington, Oct. 12.

The War Dept., jittery following charges by Al Jolson and Jack Benny that soldiers overseas are seeing old, scratched films, has issued two public statements within the past few days to show what is being shown abroad.

First of these was a report on 'GI movies'.

'This service, available without cost to all posts, camps, stations and general hospitals which need it,' said the announcement, 'includes special short subjects, travelogs, foreign films, educational subjects, information films and sports shorts. The 16 mm. film is suitable for showing in off-duty hours in messhalls, barracks and recreation centers. Weekly showings are provided in those commands which cannot be served with standard, paid-admission film entertainment. Films for the new service are secured from civilian sources as well as from the Army-Navy Screen Magazine and other War Dept. agencies. Overseas units receive the GI movies through the Overseas Motion Picture Service, Army Service Forces.'

Statement Saturday (9) gave a pat on the back to the film industry for its cooperation.

Wini Shaw Backs Benny On Overseas Pix Beef

Springfield, Mass., Oct. 12.

Jack Benny's comments on the age and condition of the films being shown to American soldiers overseas are '100% correct,' Wini Shaw told interviewers here this week. First American girl to enter the Italian mainland and to perform for the service men there, the songstress said that some of the pictures were in disgraceful condition.

About Benny himself and the way he trouped, she had high praise. 'He never pulled his rank on us,' she commented. 'The boys loved him. The pity is that more of them couldn't have seen him. That's why more performers have got to get over there and keep those boys entertained.'

'What's Sinatra Got?" GIs Asked Gracie Fields in Sicily

Gracie Fields was in and out of New York within 24 hours last week, en route from her overseas entertainment to Hollywood to reinaugurate her Pall Mall commercial, this time over the Mutual network, instead of the Blue

Although she flew thousands of miles from England to Cairo to Italy, the comedienne trained to Hollywood, as she's afraid to tarvel by air. 'For the war, it's something else,' she explained.

The British comedienne's salient findings, in Sicily, where she had been routed by ENSA (the British equivalent of USO-Camp Shows), ran the gamut from lace goods to Sinatra.

'What's this Sinatra got?', the Yank and British soldiers wanted to know. They head all the big commercials beamed overseas via DX, and Sinatra was a new thing which cropped up on the Hit Parade.

Their choice of songs is up to the minute, and they want nothing of a serious note. Of the songs, No. 1 fave is 'In My Arms'; No. 2, 'Wing and a Prayer'; No. 3, 'Ave Maria' and the 'Lord's Prayer.' The religious renaissances always parallel wartimes, and 'Ave Maria', when sung in Latin, was a particular click with the friendly Italians.

'You'll Never Know', 'The Woodpecker Song' (an oldie, but a big Italian favorite, because it is originally an Italian copyright) and a new British comedy song, 'Don't Be Angry With Me Sergeant, You Once Had a Mother Too' were runners-up.

The things about Italian laces, silk feminine things, nylon stockings, etc. stems from an amazing sidelight that the Italians had cached their precious linens and laces in the mountains for the past two years, but as soon as the fascists were routed from Sicily the natives came down from the hills, opened up their stocks, and are doing a terrific business with the Allied soldiers.

Miss Fields had to wear long sleeves constantly because of the waves of mosquitoes which would otherwise have made things impossible for her.

Propaganda Code

Continued from page 5

tional campaign to educate the public to the war job done by films.

Chief Congressional viewer-with-alarm is Rep. Walter Ploeser, Missouri Republican, who first blasted off early in September before Congress reconvened. Since he has been back, he has taken the floor twice to attack pictures, and has threatened to introduce a resolution for a Congressional investigation of films as a New Deal propaganda tool.

Ploeser sat in on the sessions with Hays who is a former chairman of the Republican National Committee. The Missouri congressman announced Saturday (9) that, as a result of Hays promise to try to work out something, he will sit tight on his proposed resolution until Oct. 25 to see what develops in New York. 'This is a matter which the industry itself should correct,' he said.

One interesting angle of the pow-wows here was that the Republicans were not anxious to keep pictures entirely non-partisan. They recommended that anything which looks like propaganda should be so labeled—and they felt that some of it ought to be pro-Republican.

Among the films which have caused the beefs are 'Mission to Moscow,' 'This is the Army' and 'Keeper of the Flame'. Also an irritant for some Republicans is the current newsreel shot of Mrs. Roosevelt in the Southwest Pacific.

Hays' Promise to Ploeser

Will Hays, head of the Motion Picture Producers & Distributors Assn., has promised Ploeser that he will take up the matter with industry heads. Such propaganda code, it is believed, will take the form of a declaration of principle as was done with the MPPDA's production code, with details actually to be ironed out.

Ploeser issued a statement last Saturday in which he said: 'The moving picture industry has been accused of permitting political propaganda to intrude into motion pictures under the guise of entertainment. This is a matter which the industry itself should correct and to this end I have discussed the matter at length with Will Hays, who has agreed to take the matter up with industry heads. With this understanding, I will not press the resolution relating to the question until my return to Washington.'

'Congressman Ploeser told me that accusations had been made,' Hays stated, 'that political propaganda has been permitted to intrude upon the screen under the guise of entertainment. He evidenced great determination to preserve the freedom of the screen, and I told him I would take the matter up with industry heads.'

Whether or not MPPDA directors would agree to such propaganda code or even a declaration of principle was not definitely known yesterday (Tuesday), but believed probable.

Ploeser, who is a successful St. Louis business man, has approached the alleged political screen fare topic, the trade hears, on the theory that he is setting out to protect the picture business against Washington influence or influences.

Could It Be the GOPers Are Overly Lens-Minded?

Detroit, Oct. 12.

One reason why Congressmen are demanding an investigation of the film industry because Mrs. Roosevelt was permitted to tell a stale anti-Republican joke in a recent newsreel of her South Pacific travels stems from the recent Republican convention at Mackinac Island.

Bigwigs of the party gathered to set up plans for the coming campaign, postwar policy, etc., on the northern Michigan island and cavorted plenty in front of the cameras. However, while such important members of the party as Tom Dewey, Vanderberg, Governors Warren, Bricker et al. spent plenty of time in front of the lens, they figure censorship must have got loose in the cutting rooms.

Although their meeting was considered important, little footage found its way to the screens which stirred up plenty of ire in the party's ranks. Congressman Walter C. Ploeser, of Missouri, in demanding an investigation of the film industry last week, was armed with the information of the lack of attention on the recent Republican conclave to bolster his argument that the pix companies are prejudicial to the administration.

Seiler Tosses Feed

Hollywood, Oct. 12.

Director chore on 'Sunday Dinner for a Soldier' at 20th-Fox goes to Lewis Seiler, under producer guidance of Walter Morosco.

Monty Woolley and Mary Anderson draw co-starring spots.

Give Back 13G To Union

Continued from page 6

tax which is currently taken from the salaries of 'permit' men.

Proviso outlined by Dixon would reserve the complainants' rights to apply for a receiver until such time as it is determined what action the local is to take with regard to seniority rights and other measures.

Under Dixon's plan, as explained to Bigelow, four seniority categories would be set up in order to prevent any confusion. Separate provisions would be made for members with 20 years employment or more, 15 or more, 10 years or more and under 10.

Twenty-year men would be entitled to make applications to the executive board for assignments in de luxe houses paying $110 a week or more, provided that vacancies existed or if such jobs were being held by members with less seniority.

Bigelow cited flaws in the plan that might cause hardships for some, and Crummy asserted that whatever the union worked out must go through the process of amendments to its by-laws. Crummy said he is opposed to taking Kaufman's entire salary as reimbursement to the union. He pointed out that under the Federal tax laws 40 to 45% of Kaufman's salary will go to the Government, leaving him nothing for living expenses.

Zwillman's Statement

East Orange, N. J., Oct. 12.

Abner (Longy) Zwillman, a Newark prohibition era figure, released the following statement to the press Thurs. (7) at his home here, after being named in the testimony of Willie Bioff at the New York trial of Louis Kaufman and others:

'My understanding is that the witness stated he was at a meeting in Illinois where he overheard Lepke mention my name as one who would be contacted to reach Kaufman. Nobody ever reached me. I didn't know Kaufman well enough in 1934 to ask him for anything.'

Although admitting he knew Lepke, Zwillman asserted, 'I positively never asked Kaufman to do anything concerning union activities.'

New York Theatres

THIRD WEEK
All the Warner Stars Are in It!
In Warner Bros. Musical
'THANK YOUR LUCKY STARS'
In Person
Swing and Sway With
SAMMY KAYE
and His Orchestra
Also
SHEA & RAYMOND
LYDA SUE
STRAND B'way & 47th St.

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF LAMBERTI
"Uproarious!" —Brown, Var Tele
MUSIC BOX, W 45 St Mats Thurs and Sat
Staged by HASSARD SHORT

★ SONJA HENIE
OAKIE · ROMERO · LANDIS
Wintertime
WOODY HERMAN and His Orchestra
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

On Screen
In Technicolor
"PHANTOM OF THE OPERA"
Universal Picture
Starring
Nelson EDDY
Susanna FOSTER
Claude RAINS
Capitol
BROADWAY AT 51st STREET
In Person
Duke Ellington
and His Orchestra
NBC Deep River Boys
Lena Horne

LOEW'S State TIMES SQ.
ON SCREEN
Thurs., Oct. 14
"MY KINGDOM FOR A COOK"
Chas. COBURN
Marguerite CHURCHILL
IN PERSON
Jay C. FLIPPEN
EXTRA!
Hannah WILLIAMS

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

"BARGAIN OF THE TOWN"—Mantle, News
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center, CO. 5-5474.
America's Only Ice Theatre
Evgs. 8:40, ex. Sun. 8:15. Mats. Wed. Sat. 2:40 —Sun. at 3. No Mon. Perf. Mail Orders Filled.

Mary Martin · Franchot Tone · Dick Powell · Victor Moore
"TRUE TO LIFE"
In Person
The Ink Spots
TONY PASTOR and His Orch
PARAMOUNT Times Square

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
Now the Worst About the Japs
"BEHIND THE RISING SUN"

RADIO CITY MUSIC HALL
"LASSIE COME HOME"
Spectacular Stage Productions

MGM's STARIFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS... 3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES Continuous from 10 A.M.

RADIO CITY MUSIC HALL
EXTRA!
AIRWAYS TO PEACE
from THE MARCH OF TIME
Released by 20th Century-Fox

THE GREATEST NAME IN SHOW BUSINESS
EARL CARROLL VANITIES
Mayfair, Portland, This Week
20th Consecutive Year
Palomar, Seattle, Next Week

THE GREATEST SHO

OLSEN and

with

CASS DALEY

Queen of the Screwballs!

17 *Famous Specialty Stars!*

TONY and SALLY DE MARCO

MARION HUTTON and Glenn Miller Singers

CHANDRA KALY and His Dancers

BOBBY BROOKS and BEN CARTER CHOIR

DELTA RHYTHM BOYS

10 *Noted Guest Stars!*

headed by

ALLAN JONES · LEO CARRILLO

ANDY DEVINE · ROBERT PAIGE

ALAN CURTIS

CRAZ

HO

GIRLS! GADGETS! ROMANCE! RIOTS!

For

HOW OF MIRTH
JOHNSON
USE
MARTHA O'DRISCOLL
PATRIC KNOWLES
THOMAS GOMEZ • RICHARD LANE
5 Sensational Bands!
topped by
COUNT BASIE
and His Orchestra
LEIGHTON NOBLE
and His Orchestra
10 Great Laugh Stars!
including
PERCY KILBRIDE • BILLY GILBERT
EDGAR KENNEDY • FRANKLIN PANGBORN
HANS CONRIED • ANDREW TOMBES
Nothing makes sense except the box-office receipts!
UNIVERSAL PICTURES
From super-soup
....to just plain N-U-T-S!

Bethlehem Steel Seeks Regional Hookup for Goodwill Program

The Bethlehem Steel Co.'s plant in Baltimore is scouting around for a special regional hookup so that it can undertake an experiment in recruiting help for itself. With the shortage of manpower putting the company in the position of having to find new ways of attracting workers, Bethlehem has elected to sell itself on the basis of good employer-employee relations by the weekly use of a half-hour program similar to the one that Wheeling Steel broadcasts on the Blue network Sunday matinees.

Like the Wheeling stanza, the proposed Bethlehem show will confine its cast to talent employed within the organization. The program will originate in Baltimore and the hookup will consist of stations located in eastern and western Maryland, the eastern part of West Virginia, Wilmington and Philadelphia.

MBS Expanding A.M. Newscasting

Mutual's three day conference (5-7) of the Sales and Merchandising meeting of the web's Affiliates Advisory Committee, held at the Waldorf-Astoria, N. Y., came up with the anouncement by Adolph Opfinger, web's program director, of the planned expansion of worldwide news coverage for the a.m. bracket with an overseas roundup. Tom Slater, director of special events, said that the network would schedule the most important news events, but would refuse, when possible, to carry broadcasts aired on two or three other webs.

FM and television plans were discussed by Miller McClintock, web prexy, who said that they were being eyed for post-war development. McClintock led off the first session (5) with the statement that 'every Mutual station must render a valuable service to the people in their respective communities if the network is to perform its proper function, and that the operation of the network must provide local stations with sufficient revenue to maintain themselves and to contribute to that function.'

The 20 reps of Mutual affiliates attending the huddles decided to hold these meetings four times annually.

The regular monthly meeting of Mutual's Program Operations Board was held at the New York office yesterday (Tuesday). Miller McClintock, web prexy, presented recommendations made by the Mutual Affiliates Advisory Committees which met at the Waldorf-Astoria last week.

Present at yesterday's Board confab were C. M. Hunter, WHK, Cleveland; Frank Schreiber, WGN, Chicago; Linus Travers, Yankee Network, Boston; Julius Seebach, WOR, N. Y., and Adolph Opfinger, web's program director.

NBC TO TELE SPORTS FOR WOUNDED IN N. Y.

NBC formally announced Monday (11) that it will televise over WNBT major sports events and major public events incidental to the war for the prime benefit of wounded soldiers and sailors in hospitals around New York. As reported in 'Variety's' Aug. 11 issue, the network will install receivers in these various hospitals and seek to put the broadcasts on as regular a weekly schedule as possible.

A large portion of the sports events will emanate from Madison Square Garden.

Sinatra May Guest On Lux in Filmusical Bit

J. Walter Thompson has a bid in for Frank Sinatra's services as a guester on the Lux show (CBS) when the vocalist makes his next trip to the Coast. He would be teamed up with a femme screen name in the adaptation of a filmusical hit.

Sinatra is slated to entrain within the next six weeks to do another production for RKO.

'Ignorant' Capsule As Kate Smith Guest

A capsule version of 'It Pays to Be Ignorant,' the hokum quiz show heard regularly on WOR, New York, will be used as a guest spot Oct. 22 on the Kate Smith program on CBS for General Foods. The regular cast —Tom Howard, George Shelton, Lulu McConnell and Harry McNaughton—will try to identify the singer of a Kate Smith number on the stanza. If it clicks, the 'Ignorant' session may be sought by Young & Rubicam as a regular for the Smith series. The comedy-dramatic show, 'Joe and Mabel,' with Ted De Corsia and Ann Thomas, is set for the Smith series Friday (15).

Name guest for the Oct. 22 Kate Smith broadcast is Ralph Bellamy, star of 'Tomorrow the World,' at the Barrymore, N. Y. He will play his original part in an adaptation of the forthcoming picture, 'Corvette K-225.' Pat O'Brien guests on the Smith program Oct. 29 in an excerpt from his soon-to-be-released film, 'The Iron Major.' Mary Martin, Muriel Angelus, Mary Small and Jane Kean, with Henny Youngman, guest on this Friday night's broadcast.

FRAZIER HUNT'S DIGEST FORMAT GETS REVAMP

Frazier Hunt's 15-minute stint for Reader's Digest, skedded to tee off Oct. 7 at 10:15 p.m. via the Blue, has been postponed pending development of a new format. Hunt, who has been a roving editor for the Digest since Aug. 1, had originally planned to interview personalities tied in with post-war planning.

But this idea was dropped at the last minute in favor of more general material.

The commentator and the mag are now trying to work up exclusive radio features supplementing its printed material. B.B.D. & O. is the agency. This show will be independent of the half-hour 'Radio Reader's Digest' sponsored by Campbell Soup via CBS.

Seek 'Top This' Trio As 'Truth Or' Guests

'Truth or Consequences' m.c. Ralph Edwards is reported to have propositioned the 'Can You Top This' trio to do a guest shot on 'Consequences.'

Sponsor considerations may stand in the way, since 'Top This' goes on the air Saturdays 9:30 p.m. for Colgate-Palmolive-Peet, and Wednesdays 7:30 p.m. via WOR for Kirkman's Soap Flakes, and 'Consequences' is sponsored by Ivory Soap (P.&G.) Saturday 8:30 via NBC.

Dinah Shore Program Hunting for Comic

Young & Rubicam is experimenting with various players to find a regular for the comedy spot on the new Dinah Shore program Thursday nights on CBS for Birdseye frosted foods (General Foods). Phil Silvers gets the assignment tomorrow night (Thursday), with Rosalind Russell as a fill-in Oct. 21 and Monty Woolley tentatively set for Oct. 29. Donald O'Connor was the guest last Thursday (7) and Ed Gardner on the opening show.

The 'William and Mary' dramatic spot, with Roland Young and Cornelia Otis Skinner, has been trimmed slightly to provide time for another song number by Miss Shore. The sketch will continue to originate in the east, with Day Tuttle directing. Glenn Wheaton scripts the Coast portion of the program.

Hudnut Buys Blurbs

Richard Hudnut is buying nighttime minute announcements in behalf of its Three Feathers powder through the Kenyon & Eckhardt agency.

The blurb schedules are at the rate of about 10 blurbs a week.

CBS' ADDITION

WCED, Du Pois, Pa., joined CBS Sunday (10) as a bonus station to the basic network.

The outlet operates full time with 250 watts on 1,230 k.c.

Raleigh, N. C., Will Get Dr. Pepper After All

Washington, Oct. 12.

Row between station WRAL, Raleigh, N. C., and the Blue network over the latter's refusal to feed the Dr. Pepper program to WRAL, has been cleared up and the program now goes to the station, FCC reported today. Dr. Pepper Co. was anxious to get the program into Raleigh, because the Blue was already feeding a competing program, that of Coca Cola, to WRAL.

'The refusal of the Blue network to permit the Jergens Co. to send the Walter Winchell program through WRAL, however,' said the FCC, 'apparently remains unchanged.'

Trammell, Paley Head Overseas

London, Oct. 12.

Niles Trammell and John F. Royal, prez and v.p., respectively, of NBC, arrived today (Tuesday) in London to reopen NBC's local office. The pair's subsequent stops will be Algeria and Cairo and possibly Moscow.

The presidents of NBC and Columbia both shoved off last weekend for transatlantic destinations, Niles Trammell going on a company business tour, and William S. Paley headed for an Office of War Information assignment. The NBC prez had with him John F. Royal, NBC v.p. in charge of shortwave broadcasts, while Paley was accompanied by Davidson Taylor, CBS' director of educational and esthetic broadcasts and special assistant to Douglas Coulter.

There was much spoofing at NBC about the announcement of Paley's projected European portfolio for the OWI. It was pointed out that the news of Paley's governmental service came 10 days after it was disclosed that Trammel was going abroad, and that it was probably done to take the edge off Trammell's move. Another NBC bit of raillery was that Paley would now be working for his erstwhile employe, Elmer Davis, OWI chief. Paley is on a six months leave of absence, but he hopes to complete the OWI assignment in three or four months. His intimates expect him to wind up eventually in the U. S. diplomatic service.

Aside from the kidding, it has been generally known among Paley's intimates that he has for some time felt unhappy about not having something direct to do with the prosecution of the war. The post will give Paley an opportunity to put himself in close touch with General Dwight Eisenhauer, one of whose aides is a former CBS v.p., Commander Harry Butcher, and to perhaps visit Russia as an OWI representative.

W. H. Fineshriber has been moved into Davidson's spot.

Paley's OWI Assignment

Washington, Oct. 12.

CBS prexy William S. Paley has been ticketed for a special overseas job for OWI, Elmer Davis announced last Thursday (7). Paley will operate with the Army's Psychological Warfare Branch at General Eisenhower's headquarters, it was explained. He will work with C. D. Jackson, director of all OWI operations in Italy, North Africa and the Middle East.

'Paley is going overseas to help in the radio phase of psychological warfare in the Mediterannean area,' said Davis. 'As president of the Columbia Broadcasting System since its organization, Paley is one of the outstanding men in American radio. We are gratified to have a man of his experience and ability in our overseas operations.'

BIOW GETS ROMA BIZ; COAST SHOW DROPPED

Hollywood, Oct. 12.

Schenley is dropping its Roma wine show Nov. 25 and moving the account, all media, from McCann-Erickson to the Biow agency. Options on the program's topliners, Mary Astor, Charlie Ruggles and Mischa Auer, have been taken up by H. K. McCann beyond the current second cycle of 13 weeks.

Russ Johnston, Coast radio head of McCann-Erickson and producer of the Roma show, said that another client is interested in the comedy setup. Thursday night time on CBS belongs to Schenley and another show is being whipped up to move in Dec. 2.

From the Production Centres

IN NEW YORK CITY . . .

Pvt. Joel Hammill, ex-scripter, in town last week on three-day pass from Greenville, N. C.....John Salt, deputy director in the U. S. for BBC, had emergency appendectomy last week in San Francisco. William Newton, BBC rep in Chicago, subbed for him as speaker at the Rocky Mountain Radio Conference in Denver....Announcer Don Cordray going overseas to broadcast via Radio Algiers for the OWI. His wife is a WAC lieutenant. Ed Herlihy succeeds as 'Just Plain Bill' and 'Front Page Farrell' announcer....Roy Fant, of the 'David Harum' cast, ill with pneumonia....Stuart Metz, 'Lorenzo Jones,' 'Second Husband' and 'Young Widder Brown' announcer, became a father last week....William L. Shirer, Hiram Motherwell and Murray Dyer, all of CBS, authored articles in the current issue of Harpers....Ed East lost his voice and Polly is subbing on their daily afternoon show on the Blue....Bobbe Deane rejoined 'Mary Marlin' cast after three-week illness. She's the wife of Ted Maxwell, 'Bright Horizon' scripter....Jeannette De Gore, moppet actress, joined 'This Life Is Mine' to play Betty Winkler at the age of 13 ....Casting: Ed Begley, James Boles, William Lee ('Amanda of Honeymoon Hill'); Parker Fennelly, Colleen Ward, Charme Allen, Edith Spencer ('Mr. Keen'); Peter Fernandez ('Lorenzo Jones')....Cameron Prud'homme, former N.Y. legit and radio actor-producer, back from Coast for permanent stay.

John Scott Trotter, maestro on the 'Kraft Music Hall,' is in New York. It's his first vacation from the program in six years.

John Carney has been given a producer's berth with CBS. His first assignment is on the five-days-a-week show, 'Fun with Dunn'....Doug Chandler, ex-production and script chief for Erwin, Wasey & Co., and Lee Morrison, formerly with WSUI, Iowa City, Ia., and WSYB, Portland, have been added to the WLIB announcing staff....The plaque commemorating the contributions of Joe Miller, which was exhibited at the Joe Miller gag testimonial last Saturday (2), has been presented to the New York Public library theatre collection. Curator George Freedley, Morning Telly columnist and cousin of producer Vinton Freedley, accepted for the library....Barry Wood received a lighter as a gift from 600 femme employees of the Ford Instrument Co., where Wood did a p.a. two months ago....Jay Jostyn celebrated his fourth anniversary as 'Mr. District Attorney' last week.

George Faulkner added to the scripting staff of the Jimmy Durante-Garry Moore show. Trained out to the Coast last week....Richard Leonard, director of 'Stella Dallas' and 'David Harum,' has authored a book, 'Stream of Music,' slated for Nov. 5 publication....Ruth Yorke added to 'David Harum' cast, succeeding Mary Christians, who went to the Coast recently as replacement for the ailing Katman Paxinou in the Ginger Rogers picture....Ira Steiner, former p.a. with the William Morris office and now serving with the Signal Corps at Astoria, is the author of two entries in James Waterman Wise's forthcoming book of soldier letters, called 'Very Truly Ours'.

IN HOLLYWOOD . . .

Sam Hayes is starting another series on the Blue network. His 'Sunday Spectator,' sponsored by Kelite Products, will keep him hopping around among three networks....George Fogel looking over the town on respite from producing 'Ma Perkins'....Orson Welles, having conquered all other phases of show biz, is now boning up on comedy. He's easier to get for wacky shows than any other....Norman Corwin turned over 'Passport to Adams' to Bill Spier and hustled back to New York for tall talk with his CBS bosses. Rumor persists he's leaving radio for a writing berth at Metro....Don Lee crowd tossing a party for Gracie Fields after her first broadcast Oct. 18....Barbara Luddy visiting her ma before another season of 'First Nighter' in Chicago....When asked what NBC's rules are for commentators, Sid Strotz put it in two words—'common sense'....Bill Davidson out of uniform and back on the KFI-KECA announcing staff....OWI in Frisco lost Andy Potter to KFI-KECA, where he'll write and produce ....Bob Coleson, War Department's radio director on the Coast, has been named radio rep for March of Dimes campaign....Jean Hersholt taking his 'Dr. Christian' program to New York for eight weeks late in December ....Don Bernard's office at William Esty rifled, but nary a 'Blondie' script missing....Upton Close going on lecture tour for six weeks and will do his broadcasts from Chicago, Washington and New York....Lum and Abner's rural didoes go the full strip on the Blue next month when a Friday broadcast is added....Jennings Pierce back from a swing around the country in his capacity as western division station relations head for NBC....Jose Rodriguez checked out as KFI-KECA news editor and music consultant so he can devote more time to his duties at Walt Disney studio and grinding out editorials for a newspaper chain. He'll continue his commentary program with Sid Sutherland on the Blue....They're now calling C. P. 'Chick' MacGregor 'the poor man's Cecil DeMille.' His signoff on the Hollywood Radio Theatre wax series is not too unlike C.B.'s on the Lux program....Sheldon Stark here from New York to write for both Amos 'n' Andy and RCA's 'What's New?'....A few more guest shots and Abe Reynolds, onetime top comic on the burlesque wheels, will be a regular on the Joan Davis show.

IN CHICAGO . . .

Dick Garner, Blue Network salesman, is back at his desk after several weeks in the hospital....Merritt R. Schoenfeld, Blue Network Central Division sales manager, and E. C. Horstman, chief engineer here, will attend the opening of KMMJ's Grand Island, Neb., new studios Thursday (14), when the station becomes a Blue affiliate. From there Schoenfeld will leave for a vacation in Canada....Soprano Louise Weber is absent from NBC's 'Hymns of All Churches' recovering from an appendectomy.... Hal Makelim is now vice-president and radio director of the McJunkin Agency....Former WLS announcer Mel Galliart is now in charge of the radio for Chinese Relief....Don McNeill, Nancy Martin, Jack Baker, Sam Cowling and the Cadets Quartet, all members of the Breakfast Club, will make a personal appearance at the St. Paul Auditorium, Oct. 23, at a County and War Relief Chest benefit....Robert Donavan, author of 'Beat the Band' and 'John Freedom,' has produced a new comedy program which will soon hit the airwaves....Jack Mitchell, scripter of the Wednesday and Friday editions of the 'Blue Frolics,' has rented a hillside cabin in Renfro Valley, Ky., where he plans to winter....Ben Bodec, radio editor of 'Variety,' is spending the week in Chicago.

Gordon Van Dover, originator and member of the old 'Tom, Dick and Harry' radio act, has joined the WJJD staff as m.c. of the station's '1160 Club' heard several times weekly....'The Voice of the Dairy Farmer,' sponsored by the American Dairy Assn., has been renewed for another 13 weeks, effective Oct. 31, through Campbell-Mithun, Inc.....Program originates here and is heard over 34 NBC stations on Sundays....Capt. Norman Ross, former local announcer, is teaching classes on safety in flying at the Army Air Forces safety division, Winston-Salem, N. C.....Shep Chartoc, WBBM-CBS Director of Public Affairs, was host to several newspapermen last week at a pheasant dinner at Riccardo's Cafe....Jack Brickhouse, WGN sports announcer, has been inducted by the Army.... Cecil Widdifield, staff producer of Schwimmer & Scott for several years, appointed the agency's radio director....'Dig Down Deeper,' local theme song of the Community and War Fund drive, which was originated in the Ruthrauf & Ryan offices here, has become so popular that it may become the drive's theme song nationally....Sarajane Wells has joined NBC's 'Road of Life' cast, filling the role recently surrendered by Louise Fitch when she moved to New York....Robert Venables, who has been with several stations here and elsewhere, has joined the WJJD announcing staff....Jack Ryan, NBC press department manager, has returned to his desk following a tussle with the flu.

WEBS, AGENCIES SWAT FLY

Difference in a Word

One of the incidents which drew a big laugh during the course of the Radio Executives Club meeting last Thursday (7) was the introduction of Edward J. Noble, the new owner of the Blue Network. Murray Grabhorn, club prexy, in going through the formality of identifying each of the persons seated on the dais, finally got to Noble.

'The gentleman at your extreme right,' said Grabhorn, 'is Edward J. Noble, owner of WMCA (N.Y.) and proposed chairman of . . .' Noble, waving his hand vigorously, broke in at this time with a 'no, no.'

'My mistake,' said Grabhorn, 'I had asked Chairman Fly how Mr. Noble ought to be introduced and he advised me to say, 'prospective' and not 'proposed' chairman of the Blue Network board.'

Fly, in N. Y., Scores CBS' 'Censorship' And NAB Rule on Membership Biz

In a speech bristling with schoolmasterly reproofs against the broadcasting industry, James L. Fly, FCC chairman, told a luncheon gathering of the Radio Executives Club last Thursday (7) that he was not only opposed to Columbia's 'unopinionated' news policy, but the disinclination of broadcasters to sell time to organizations soliciting memberships and for the discussion of controversial subjects. Fly, waxing sarcastic, also intoned against the suggested possibility of townhall meeting programs being underwritten by advertisers, the shunting of forum programs to inferior periods on the schedules, and the use of their programs by advertisers to plant personal and organizational propaganda.

Fly's opinion on the question of selling time for membership solicita-

(Continued on page 33)

Serial Proposish Puzzles Blue Net

The Blue Network has not decided whether to accept a serial 'Sweet River' for the 10-10:15 a.m. period which Staley's Starch has bought through the Hill Blackett agency. Blue officials admit that the offer has them somewhat in a dilemma. For the past year or so the network, in its sales promotion, has been touting the fact that it has found daytime listeners to have strong entertainment leanings other than toward soap operas, and it has also made much of the circumstance that its daytime schedules were without a single serial.

Staley doesn't plan to start on the network until December. The network meanwhile is trying to sell the account and its agency on the idea of buying one of the Blue's daytime variety shows.

RINKER MOVES FROM ESTY TO THOMPSON

Al Rinker has resigned from the producing staff of the William Esty agency to join the radio department of the J. Walter Thompson agency. He moves into his new job this Friday (15).

Rinker has been handling the 'Thanks to the Yanks' (Camel) program for Esty.

Wini Law Leaves NBC To Head CBS' Casting

Wini Law, head of talent booking and auditions at NBC, has resigned, effective Oct. 25, to become casting director of CBS. That is the assignment formerly held by Marge Morrow, who is now in the eastern talent department of Warner Bros.

Eleanor Kilgallen, assistant, succeeds Miss Law as NBC talent booking and auditions head. She is the sister of columnist Dorothy Kilgallen.

Fleischmann's Bally

Fleischmann is lining up daytime announcements for its 'home baking yeast' brand. The plan is two blurbs a day, five days a week.

Kenyon & Eckhardt is the agency.

Kobak Under Knife

Edgar Kobak, v.p. and general manager of the Blue Network, was operated on for a minor ailment at the Doctors' hospital, N. Y., Saturday (9).

He expects to be back on the job within a week.

Kesten Formally Exec V.P. of CBS

Paul W. Kesten was last week named executive vice-president of CBS. By the action of the CBS board he became in fact something that he has been in effect ever since Edward Klauber retired from that post about two years ago.

Kesten joined CBS in 1930, coming from the ad agency field. He distinguished himself during the ensuing several years in the field of radio sales promotion, and in 1937 his operations were extended to the administrative side of Columbia. Kesten, who is in his 45th year, formally took over as general manager in March, 1942.

RESENT FCC BOSS' BEEF MINUS CURE

By BEN BODEC

The reaction of network officials to the speech of James L. Fly, chairman of the Federal Communications Commission before the Radio Executives Club in the Hotel Shelton last Thursday (7) was to the effect that the whole thing might be compared to the antics of a prospective homeowner who provided his contractor with bricks, mortar, lumber and other materials, but overlooked the mere detail of a blueprint.

Fly's exhortation for wide-open freedom of speech on the air, the same quarter pointed out, would have been appreciated by the industry if he had included some concrete safeguards for the broadcasters themselves so that, in the event his ideas plunged the industry into chaos, the FCC would assume the responsibility and not direct the blame to management with perhaps a concomitant call for government-ownership of radio.

The same network officials declared that it would be mete for Fly to answer the following questions:

'1. Do you believe in free speech for radio in the strict sense and without any equivocations?

'2. Would you have the networks sell time to Father Charles Coughlin, Gerald L. K. Smith, or Earl Browder, as secretary of the Communist party, and without benefit of a current political campaign?

'3. Would you have the networks sell time to Jehovah's Witnesses (Judge Rutherford) or any other religious organization that sought such time for the militant propagation of the faith or the solicitation of money?

'4. If this is not your conception of free speech, what is it?'

Shouldn't Straitjacket Trade

Another quarter that expressed itself as nonplussed by some of the statements in Fly's speech were

(Continued on page 28)

CBS Developing Shows to Carry Out Variety Motif in 5-6:45 P.M. Slot

Columbia's new programming policy for the late afternoon calls for the maintenance of a policy of variety and light music between 5 and 6:45 p.m., and the network's program department is now devoting itself to the development of shows that will carry out this motif.

The Eddie Dunn series (5-5:30 p.m.), which debuted the week before last, is the first link in this chain of variety-musical entertainment. The program department's immediate concern is the production of another quarter-hour show which will serve as a bridge between the Dunn stanza and Wrigley's 'American Women' series, which comes at 5:45 p.m.

The succeeding tasks will be to prepare a fitting package of entertainment for the 15-minute slot preceding Squibb's musical session, which spans the 6:15-6:30 arc and a comedy event for the ensuing quarter-hour. The World News-Roundup, now sponsored by General Electric, occupies the 6:45-7 p.m. segment across the board.

Dalsimer to OWI

Samuel Dalsimer, vice-president of the Cecil & Presbrey agency, has joined the Office of War Information as program manager to handle information on rationing and price control.

He is on a leave of absence.

Winchell Nixes White Debate

Walter Winchell will not accept an invitation from the Radio Executives Club, if and when extended him, to debate with Paul W. White, CBS director of news broadcasts, on the network's 'unopinionated' news policy. Reports had come from the club that it was planning on such an event for Thursday, Nov. 4.

The columnist stated last week that no one has approached him about the meeting and that in any event he wouldn't be in a position to accept, since the preparation of his Sunday broadcast and column makes Thursday his busiest day of the week. He also said that he thought that the CBS issue had already been thoroughly disposed of.

The club expects to line up Eugene Garey, counsel for the House committee investigating the FCC, as the speaker for the Oct. 20 luncheon.

Matchabelli's Orch

Prince Matchabelli Inc., will sponsor 'The Stradivari Orchestra', batoned by Paul Lavalle, as a permanent 30-minute show via NBC starting Sunday (17) at 12:30 p.m.

Moss International is the agency.

Comm'ls Freeze Out Politicians

Philadelphia, Oct. 12.

There's a mad scramble for radio time by local politicos as election day nears. With virtually all available time taken by long-term contract commercials, the 'come-and-vote-for-me' fraternity is finding lean pickings on the air waves.

Consequently, speeches of candidates are being aired at odd hours, with even the after-midnight slots being taken by the political spielers. Speeches of the candidates are aired, recorded and re-aired at different intervals during the day an night in an effort to catch as great an audience as possible.

One of the stations getting a heavy play on political programs is WIBG, one of whose major stockholders is John B. Kelly, who is campaign manager for William C. Bullitt, Democratic candidate for Mayor. KYW has contracts for programs from both major parties, as have WIP, WFIL and WCAU. WDAS has the major share of programs for foreign language broadcasts.

JUDITH EVELYN WILL GET STAR BUILDUP FROM CBS

Judith Evelyn, lead in the Broadway legit production of 'Angel Street,' has been signatured to a four-year contract by CBS. It's the first pact of the sort offered a dramatic player by a network, and the plan is to build her up as CBS-star by a gradual process.

Miss Evelyn collects a weekly salary, whether or not she appears in a Columbia program. The present idea is to star her in a weekly dramatic sustainer, but the format and spot have yet to be decided. She had been doing for the network a daily quarter-hour of book reading.

J. B. Williams Dickers Shirer's Newscasting

J. B. Williams (shaving cream) is dickering with CBS for the services of William Shirer. J. Walter Thompson is the agency.

The news commentator's last commercial alliance was Sanka coffee.

McCue Head L. A. AFRA

Hollywood, Oct. 12.

Claude McCue moves down from Frisco to become executive secretary to AFRA, succeeding L. B. Kornblum, who is returning to private law practice.

McCue has been secretary of the San Francisco AFRA local.

INVITATION ACCEPTED

The broadcasting industry wouldn't be amiss if it construed FCC Chairman James L. Fly's speech before the Radio Executives' Club last week as his notice that he has moved full-flush into the field of programming, and that henceforth he will have much to say about what goes on, or does not go on, the air. As a mover-inner, Fly has proved himself the most circumspect of Washington bureaucrats. His sensitive little finger, properly moistened, is almost constantly poised upward, catching the drift of the winds of public opinion and reaction. As a barometer that little finger has accumulated a pretty good average of 'rights,' and apparently it has indicated to him that the time is ripe for his next big reach over the radio industry.

A glance over Fly's four-year career as head of the commission will make it pointedly clear that he doesn't act on hunches. He makes sure of his law, waits for public opinion to crystallize, takes complete inventory of his objective's weaknesses and foibles and is quick to take advantage of openings. The broadcasting industry has given him plenty of openings but none has been as wide as that through which he is making his present entry into the field of programming. Some of the policies that have been espoused by high-placed factions in the business make it appear as though Fly had been beckoned to come in and make himself at home.

Just as examples: The NAB convention in Chicago last May passed an amendment to the fair trade practices which banned the sale of time to organizations soliciting members. The proponents of that resolution obviously gave no thought to the surge of suspicion and roar of protest that it might bring from organized labor. Then lately CBS, instead of trying to deal with a problem on the basis of personalities and individual merits, flung out to the trade and the public a blanket policy that was bound to meet with wide antagonism. Both actions reveal what is perhaps an indigenous weakness of the industry. Rather than tackle or wrestle with a problem from the viewpoint of individual merit, it resorts to the easier, but more often perilous device of setting a policy.

Fly also comes armed with the instrumentality of a U. S. Supreme Court decision and it might be ventured that he proposes to play this instrumentality to the hilt. The majority opinion of the court on the chain broadcasting rules held that the commission was empowered by law to exercise control over the composition of radio traffic. It is logical to assume that by 'traffic' is meant programs, since nothing but programs is trafficked over the networks. It is also difficult to foresee how any one empowered with such control will not continue to reach until confined within specific channels by Congressional action. Any ex-parte exploration of this subject by Congress would be helpful to both the industry and the public. The present temper of Congress doesn't seem to run along ex-parte lines, and the outlook on the programming angle may be one of bitter recrimination and much muddling.

Fly's flights into rhetorical admonitions during his speech before the Radio Executives' Club was frequently marked by contradictions and inconsistencies. Just to take one instance: Fly argued that broadcasters ought to sell time on controversial subjects as one means of balancing their program schedules. And in almost the same breath he inveighed against the suggestion that the forum type of program be sponsored. His affirmation and negation in this case doesn't seem to add up to the average broadcaster's conception of program balance.

OWI's Kudos to Radio Industry For War Effort; $140,000,000 in Time in '42

Washington, Oct. 12.

Radio has contributed $140,000,000 worth of time and talent in presenting Government war messages during 1942, according to the Office of War Information report, 'U. S. Communications in the War,' which was recently issued. The report further points out that 'total radio production in the U. S., which about 18 months ago stood at $30,000,000 a month, is now up to $250,000,000 a month, and this is all material for the armed forces.

The OWI roundup continues with the statement that 'during 1941, the last normal year of production, about 13,000,000 domestic receiving sets were manufactured, and on April 22, 1942, when production ceased in favor of manufacture of military equipment, several million sets remained in the hands of manufacturers and dealers.'

In summarizing the industry's war contributions, the report brought out that broadcasting stations and radio programs are responsible in large part for public understanding and acceptance of such measures as gasoline and point rationing, the Victory Tax, purchase of War Bonds and special recruiting drives. Every station in the country, says the report, has been making between nine and 12 announcements of war messages a day, from material furnished by Government agencies.

Marlboro Will Sponsor Elsa Maxwell Stint

Elsa Maxwell is readying a program for Marlboro cigarettes, show to be a 15-minute stint on Saturdays or Sundays. Format will be like her N. Y. Post daily column, chatter about personalities.

Biow is the agency. Show will emanate from N. Y., when network and time are set.

Wengler Joins Bates

Harold Wengler, formerly with the Kieswetter agency, has joined Ted Bates, where he will handle the Royal Baking Powder and Royal Desserts accounts.

John M. Lyden, who previously supervised these accounts, is now handling Stams and Stan-B, Standard Brands two new vitamin products.

Emerson Hunts P.M., Or Sun. Net Show

The William H. Weintraub agency is looking for a Sunday or evening show for Emerson Radio. Both the agency and the client have been mulling the idea several months in anticipation of the day when the manufacture of receivers for civilian use is resumed.

An institutional campaign is planned. Prime difficulties encountered are lack of available top talent and choice network time.

'Amanda' Moves

'Amanda of Honeymoon Hill' switches spots on CBS, effective Nov. 22. It goes from 10:30-10:45 a.m. to 11-11:15 a.m., thereby giving Sterling Products a consecutive half-hour, since it already has 'Second Husband' in the 11:15-30 slot.

General Foods takes the period left vacant by 'Amanda,' starting in December, for a news program to be handled by the Young & Rubicam agency.

MBS' New Affiliate

Washington, Oct. 12.

Station WJRP, Greenville, Miss., has affiliated with Mutual, and began getting programs Oct. 1.

The affiliation was first requested last March. Problem was to get an A. T. & T. transmission line from Helena, Arkansas.

Webs, Agencies

Continued from page 27

radio execs in ad agencies. These execs took issue with Fly's criticism of having a news commentator or newscaster, including the plug in his script. Fly mentioned Gabriel Heatter by name.

In inveighing against this practice, according to the agency men, Fly loses sight of the fact that radio has arrived at its present stature not because it conveys sound, but because it conveys the voices of personalities. The personalities are not merely entertainers or conveyors of information and opinions, but salesmen for the product. It is this indefinable something that has attracted and holds the advertiser and his large appropriations to radio. If, argue the agency men, the sales copy is divorced from the personality, what the advertiser then can lay claim to is merely a participation program. His program would also show a low identification factor and he would find it more expedient to go in for stationbreak announcements.

Radio, hold these agency execs, is not a slide-rule operation; nor can it be subject to vague rules laid down by a theorist who is a temporary occupant of a government post. It must be given elbowroom for experiment. If, declare the agency men, Fly is resolved to divest news of sponsorship, he can undoubtedly reach that goal by handing down hard and fast rules that would bar such experimenting.

Blue Sale Okayed; MBS Drops Suits

Washington, Oct. 12.

FCC late today (Tuesday) approved the sale of the Blue Network to Edward J. Noble, issuing a statement at same time that there will now be four indie networks, making for greater competition and better public service. At same time, FCC announced that regulation 3107 in its chain rules, prohibiting multiple station ownership in one area by any one network, will go into effect six months from today.

Mutual has announced that, now that the Federal Communications Commission has okayed the transfer of the Blue from RCA to the American Broadcasting System, it will instruct its counsel to request a dismissal of the anti-trust proceedings which it filed in Jan., 1942, against RCA and NBC.

WOR, N. Y.; WGN, Chicago, and the Don Lee web are concurring in the dismissal request.

Dismisses Suit Vs. CBS

Chicago, Oct. 12.

Monopoly charges against CBS, brought by the government in 1941, were dismissed yesterday (Monday) by federal judge John P. Barnes after a motion for dismissal by Daniel D. Britt, asst. atty. general of the anti-trust division here.

Lea Will Push FCC Legislation

Washington, Oct. 12.

New legislation affecting both the powers and the procedures of the Federal Communications Commission will be pushed in the House this year, Rep. Clarence Lea (Calif., Dem.) said yesterday (Monday). Lea, chairman of the House Interstate Commerce Committee, is also the chairman of the committee investigating the FCC. He replaced Rep. Eugene E. Cox (Ga., Dem.) in that capacity.

Lea explained that the legislation will be based not on the findings of the Cox Committee, but rather on the Supreme Court decision in the network rules case. He hinted that unless the committee probing the Commission turns up real information, there is a possibility that it may fold without playing out its string. He said that the committee's interim report, which was being prepared when Cox was still chairman, has been shelved for the time being.

Meanwhile reports continue to circulate here that Eugene L. Garey, general counsel for the committee, may be eased out in the near future, so that Lea can go ahead with a clean slate. The congressman refused any comment on this.

Yesterday he met in executive session with the two Republican members of the body, Richard B. Wiggelsworth of Massachusetts, and Louis Miller, of Missouri. It was decided to hold a meeting later this week to place in the record some of the testimony taken in N. Y. by Garey. Nature of this testimony was not disclosed.

'Rules Working'—Fly

James L. Fly, chairman of the Federal Communications Commission, told his press conference yesterday (Monday) that the new network rules are 'working splendidly,' benefiting both the stations and the listening public. He added that he never assumed that the rules were perfect and that he has an open mind on the subject.

He listed the benefits to date as: 1. Diversity of programs and a better chance for the public to get good programs in every part of the nation than ever before. 2. Freedom of stations to exercise a greater degree of control over their own time. 3. Reduction of wire charges through the investigation of the American Telephone and Telegraph rates, which enables small stations in isolated communities to bring network programs to their communities for the first time.

'The whole basis of network operation,' said Fly, 'has been broadened due, in some measure, to the rules.'

Stating that he has an open mind on the subject of network rules, Fly added that 'I will continue to watch them and stand ready to modify them in any case where the public interest—and I think that means industry interest—warrants it.'

★ IMPACT! *ADVERTISERS WANT IT...*

LEO CHERNE'S *GOT IT...*

This is analytical, astute Leo Cherne, who makes the air crackle on Monday and Wednesday nights on WOR as he simplifies home front news and paints a sharply accurate picture of your life—everybody's life—in the wartime economy of Today and Tomorrow.

★ *THE MAN HAS IMPACT*

Lawyer, economist, author, Cherne has just what it takes to give John Citizen and family the straight (and usually inside) dope on such home front complications as taxes, rationing, price and wage control. As executive secretary, editor-in-chief and co-owner of the famed Research Institute of America, Cherne is called in by the biggest names in business for his keen legislative analysis and financial advice.

★ *THE PROGRAM HAS IMPACT*

That the man on the street *listens* to and is *sold* by this unusual news program is evidenced by the returns Cherne received on two recent WOR offers:

OFFER #1—A booklet, "Short Analysis on Taxation" • Requirement: Free, write for it • Announcements: Two in all, during one month • Results: 5,941 requests.

OFFER #2 – A copy of broadcast on tax declaration • Requirement: Free, write for it • Announcements: One • Results: 2,765 requests.

A good bet for some smart advertiser!

LEO CHERNE'S "IMPACT"

Monday and Wednesday nights on WOR 8:15 to 8:30

Write, wire or phone WOR, 1440 Broadway, New York 18—PE 6-8600 – for *all* the facts, including the kind-to-your-appropriation price.

'We Can Trace New Customers to KSO Programs'

—says Baxter Dixon

With twelve super-markets serving Boone, Perry, Newton and Des Moines, Thrift-Way is an important name in Iowa's food field.

On Thrift-Way's successful use of radio advertising, Baxter Dixon, general manager, makes this report:

"The backbone of our sales promotion is newspaper advertising, with dominant space each week in the Des Moines Tribune. But, nearly three years ago, we decided that the right kind of radio advertising could intensify the effectiveness of our entire selling program.

"After considerable experimenting, we selected a quarter-hour show, entitled 'The Gift Man,' broadcast every Friday evening on Station KSO.

"This feature, which has now had its fourth 13-week renewal, has become a basic part of our promotional effort. Time and again, we have seen it increase the movement of merchandise, and we can trace many new customers to our radio advertising."

KSO BASIC BLUE AND MUTUAL 5000 WATTS

KRNT BASIC COLUMBIA 5000 WATTS

The Cowles Stations in DES MOINES

Affiliated with Des Moines Register & Tribune

Represented by The Katz Agency

'HERE'S TO ROMANCE'

Starring

DICK HAYMES

With

JIM AMECHE

Starting Thursday October 14
New Time—10:30-11 P.M. E.W.T.
New Network—CBS Coast-to-Coast
And Every Thursday Thereafter

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

ED GARDNER
'Duffy's Tavern'
With Florence Halop, Eddie Green, Charles Cantor, Harry Von Zell, Johnny Johnston, Paul Weston; Veronica Lake, guest
Director: A. S. Burrows
Writer: Parke Levy
Comedy, Songs, Band
SAL-HEPATICA-MINITRUB
30 Mins.; Tues.; 8:30 p.m.
WJZ-BLUE, New York
(Young & Rubicam)

Ed Gardner's 'Archie' character, the male Jane Ace with the Ebbets Field accent, hopped back for Bristol-Myers on the Blue network last Tuesday (5) with but slight changes in his entourage. Florence Halop has moved in as the steady 'Miss Duffy' and Johnny Johnston provides the vocal embellishments. As the delight of that type of listener who likes his comedy on the rowdy-dowdy side, Gardner deals profusely as ever in broad malapropisms, wields the bladder lustily at silk hats and bustles and contrives to make goodhumored muggery a sound, negotiable security in radio.

The script for the seasonal opening did not make for a particularly hilarious performance. Florence Halop as the new 'Miss Duffy' passed her entry exams with high marks and proved that she's got the makings of a crack comedy trouper if only Gardner will give her something substantial to do. Gardner has surrounded himself with an able, gag-bouncing cast, what with Miss Halop, Charley Cantor as 'Finnegan' and Eddie Green as the porter, but he (Gardner) seems inclined during most of the proceedings to go in for long monologs and assign but the leavings to his confreres.

Veronica Lake's would have been a happy booking if she likewise had been given an opportunity to participate in the crossfire on a broader scale. As it happened she had little else to do but act as a listening post to Gardner's monologs and to intersperse an occasional giggle.

What little singing that Johnston was permitted to do seemed to fall pleasantly on the ear, while Paul Weston's orchestral hotlicks injected the right quality of lift to the program. *Odec.*

Bland Moves Again

Cincinnati, Oct. 12.

Al Bland exited last week as public relations director and m.c. of a morning variety musical series on WCKY. He's joining KMOX, St. Louis, as director of night operations.

It's his second departure from the local CBS affiliate within a few months, he having rejoined the station in July following a brief sojourn with WMAL, Washington.

CURT MASSEY
With Dinning Sisters, Jack Fascinato Orch
15 Mins.; Sun., 1:45 p.m.
SCHUTTER CANDY
WABC-CBS, New York
(Roche, Williams & Cunnyngham)

Replacing 'The Coronet Little Show' series, Schutter candy is now presenting Curt Massey, the easy-voiced pop singer, with the harmonizing Dinning Sisters, in a 15-minute series early Sunday afternoons from Chicago. It offered listenable tunes ('Put Your Arms Around Me, Honey,' 'If I Had My Way,' 'Brazil,' 'Sunday, Monday' and 'Jeepers, Creepers' on the initial stanza), with pleasantly brief continuity. But the sledgehammer and gongs commercial copy is in the same irritation mode as that used for the 'Coronet' series.

Massey, who has been around radio for years, is an unostentatious, ingratiating singer, while the three Dinnings background nicely and click on their own. Jack Fascinato's orchestral accompaniments are acceptable. But the over-elaborate, over-stressed plugs for Bit-o-Honey candy bar, with a strident hitch-hike for Old Nick candy, are obnoxious. *Hobe.*

'MUSIC GOES TO WAR'
With Barry Wood, Double Daters, Lyn Murray, U. S. Maritime Orch.
Writer: Milton Robertson
Director: Bill McGrath
30 Mins., Mon. 8 p.m.
Sustaining
WNEW, New York

America's quest for rousing war songs, taken up and channelized by the Music War Committee, has its first radio reverberation in 'Music Goes to War,' a program produced by the MWC's Radio Committee in cooperation with the U. S. Maritime Service. This series, which teed off recently, has as its primary purpose the introduction of new war songs to the public.

On the initial session, the new numbers reveal the strength and weakness of songwriters. The first, 'Unconditional Surrender,' has the lilt and melody of a hit tune, but its over-clever, political lyrics will handicap its chances of becoming another 'When Johnny Comes Marching Home Again,' (which was played by the Maritime Band in the Morton Gould arrangement), or 'Over There.'

The second offering, 'Is Your Tale Showing,' a warning against rumor-mongering, is naive and childish and without the redeeming melody of 'Unconditional.' 'Heave Ho,' a new composition by Lieut. Jack Lawrence of the Sheepshead Bay Training Station, where the show originated, is a typical sea chanty without much originality.

The top tunes of the evening were tried and true standbys, the Gould arrangement of 'When Johnny Comes Marching' and 'Wing and a Prayer.' Lyn Murray batoned the orch for 'Johnny,' a solid click, and Barry Wood and the Double Daters did a smooth job with 'Wing.'

Wood handled the narration, punchy, dramatic.

Follow-up Comment

Following a custom of years standing, 'The Goldbergs' CBS program Friday (8), falling on the eve of Yom Kippur, was devoted to an eloquent, profound appeal for a lasting peace based on equality of mankind and the purging of hatred and discrimination. As narrated by Gertrude Berg, backgrounded by a soft-voiced choir intoning the traditional 'Kol Nidre,' it was a thoughtful, well-done chapter, invested with warmth and compassion.

Addition to the program this year was the effective accompaniment by the 10-voice choir under direction of Vladimir Heifetz. Cantor Reuben Tucker brought good voice to the intonation of 'Kol Nidre.'

Capt. Glenn Miller's Army Air Force orchestra moved from NBC to CBS recently and now airs locally from WABC, N. Y., at 11:30 p.m. Saturday night, with a network shot at 5:30 p.m. While the script break in the musical program now is more interesting, the musical formula of the show is the same, delivered by a large musical combination composed of many of the best musicians in the country. Miller's is a crack band and its work on pops and standards in various tempos couldn't help but make maestros still in civilian life green with envy. Type of men Miller has can only be found in service.

Script portion of the show took listeners into an imaginary warplant to interview workers. This program concerned itself with the variable-pitch airplane propeller and its peculiarities and operation was explained in elementary fashion so no one could fail to understand.

Bob Hope helped Du Pont celebrate 'Cavalcade of America's' ninth anniversary on the air Monday (11) in a sparkling and stirring guest appearance titled 'Bob Hope Reports.' He recounted and enacted his recent European and North African tour for USO. Frances Langford, Jack Pepper and Tony Romano, who accompanied Hope in England, North Africa, Sicily and Iceland, were either impersonated or mentioned by name on 'Cavalcade.' The session was a combination of a Hope gag-fest and a sober dramatization of the tour skillfully scripted by Glenn Wheaton. It highlighted the troupe's adventures, while entertaining the armed forces and included several pathetically touching hospital scenes, as well as the more robust and high-spirited wisecrack exchanges Hope had with ablebodied servicemen. The session tugged at the heart without being maudlin and tickled the funnybone. It was a sterling tribute to show biz at the front.

Frank Sinatra's CBS 'Broadway Bandbox' program moved from Monday to Sunday nights opposite NBC's Edgar Bergen show this week (10) and assumed a new policy of guest stars. On the opening show, which was neatly scripted for laughs and music, Bert Wheeler and filmite Constance Bennett showed up. Their work, particularly Wheeler's comedy, made the program a listenable bit of fun. With the Sinatra name-power, plus those of guest stars and better scripts (while this one was good in comparison to past CBS sustaining material, it was open to improvement), the show has a chance of cutting in on Bergen.

Sinatra, heretofore a ballad singer only, proved by his opening 'Pistol Packin' Mama' that he has devoted much rehearsal to rhythm tunes lately. His first attempt at that novelty on the Lucky Strike Hit Parade a week and a half ago was pretty bad. This was a 100% improvement. With more study he should be able to do as well with light beat melodies as he does with ballads. On the latter type, however, it might be wise for him to mix 'em up more. He's been doing 'Ol' Man River' and other things so much they've become almost standard with him.

'ARCHIE ANDREWS'
With Jackie Grimes, Cameron Andrews
Comedy Sketch
25 Mins.; Fri., 7:05 p.m.
Sustaining
WJZ-Blue, New York

Having recently completed a 16-week run as a 15-minute, five-times-a-week Blue network show in the 5:45 spot, 'Archie Andrews,' based on the comic strip character, premiered Friday (8) as a half-hour nighttime sustainer to be presented every Friday. Obviously patterned after the Henry Aldrich show, dealing humorously with the trials and tribulations of adolescents, 'Archie,' on the basis of the initial stanza, falls far short of his prototype in both humor and originality.

Whereas in the Henry Aldrich saga the situations become so involved that they invariably manage to become uproarious yet at the same time believable because the characters remain understandable and real, the juvenile protagonist of the new series was burdened with a script that, instead of remaining funny, became downright maudlin and sentimental. Perhaps the fault lay, too, in the fact that the meager plot was stretched so thin to cover the allotted time that it made the situations too obvious, placing the listeners one step ahead of the script at all turns.

As Archie, Jackie Grimes gave an adequate portrayal as a much harrassed highschool juve who winds up at the big dance with his mother as his date. Kid was handicapped by poor material, as were the others, who on the whole were well cast. Single exception was Archie's boy friend, who, in an obvious attempt to ape Homer of the Aldrich series, with his changing voice, only succeeded in sounding remarkably like Tom Howard, of the Howard and Shelton vaude team. *Rose.*

Fred Jeske
WSYR's Timekeeper
Takes His Seventh Yearly Bow!

As I enter my eighth consecutive year as MC on WSYR's Timekeeper Program, it seems right and proper I should rise and say "thanks". I am humbly aware that only the combination of three factors could make such a success of a program like mine —an impressive array of top-drawer sponsors, some of which have been with me uninterruptedly for seven years—an extremely loyal and responsive audience—and a 21-year-old station of the caliber of WSYR.

To you all, my heart-felt thanks.

Fred Jeske

★ Fred's Timekeeper Program is on the air daily except Sunday from 6:40 to 9:10 A.M. It is unrehearsed—he plays, he sings, he clowns—he "ad libs" his commercials—and the folks love it. Some of his nationally known sponsors are:

Easy Washing Machine Corp.
N. Y. State Savings Banks
Kellogg's Corn Flakes
N. Y. Telephone Co.
Royal Crown Cola
Arpeako Meat Products
Filbert's Margarine
Griffin Shoe Polishes

WSYR
SYRACUSE, N. Y.
Basic NBC Red

THE PERFECT COMBINATION...
5000 Watts
at 570 kc.

H. C. Wilder, Pres.

REPRESENTED BY RAYMER

In Kansas City

the Swing is to WHB

THERE'S WITCHERY AT WHB...the "fascination, irresistable influence and enchantment" that produce big results for WHB advertisers. It's all because of WHB's smart programming, thorough merchandising and exploitation, plus the efficiency of an ideal wave-length . . . 880 kilocycles, if you please! Available *now*: a choice quarter-hour across the board on the "WHB Musical Clock"..."Your Mutual Friend".

KEY STATION for the KANSAS STATE NETWORK
Kansas City, Missouri • Wichita, Kansas • Salina, Kansas • Great Bend, Kansas • Emporia, Kansas

Memo
ASK FOR BOOKLET!

Just off the press—comprehensive analysis of the Greater Kansas City market with population and distribution data on western Missouri and eastern Kansas; statistics on mid-west's great new war industries; coverage and market data for WHB and the Kansas State Network. Ask

DON DAVIS

KANSAS CITY • Scarritt Building, HArrison 1161
NEW YORK CITY • 507 Fifth Avenue, VAnderbilt 6-2550
CHICAGO • 333 North Michigan, CENtral 7980
LOS ANGELES • Security Building, MUtual 6660

FREE

'TO YOUR GOOD HEALTH'
With Lyn Murray, Orchestra, Chorus
15 Mins.; Mon.-Wed.-Fri., 6:15 p.m.
SQUIBBS
WABC-CBS, New York
(B. B. D. & O.)

New thrice-weekly musical show which made its debut Monday (11) over CBS under the Squibbs banner is a pleasantly diverting stanza which, on the basis of the initial program, had but one drawback—the limited 15-minute period allotment. Lyn Murray's tasteful orchestral arrangements and the contributions of the mixed 12-voice choral group were tops in entertainment, though leaving one's musical appetite far from sated. As both orchestra and choral director, Murray rates a nod for a workmanlike job.

The arrangement of 'Indian Summer' for orchestra and the 'Oklahoma' medley featuring the band and soloists were particularly effective, along with Audrey Morris' rendition of 'The Man I Love.'

The Squibbs war-pointed commercials were models of terseness and fine copy. *Rose.*

'LAND OF THE LOST'
With Isabel Manning Hewson, Dolores Gillen, Junius Matthews, Betty Jane Tyler, Raymond Ives and Walter Vaughn
Writer: Miss Hewson
Director: Cyril Armbrister
30 Mins.; Saturday, 11:30 a.m.
Sustaining
WJZ-Blue, New York

Encouraged by the response received following the 'Sneak Preview' shot of 'Land of the Lost' Sept. 5, the Blue has made this clever juve fantasy along 'Alice in Wonderland' lines, a regular thing for the Saturday a.m. bracket opposite CBS's 'Let's Pretend,' which recently went commercial for the first time in its 13-year history. The opener Saturday (9) was a repeat, but more concentrated treatment of the Sept. 5 edition. The stanza was complete in itself, but subsequent sessions will carry over many of the characters as they explore the make-believe.

According to the intro, the resemblance to 'Alice in Wonderland' is intentional. Isabel Manning Hewson, who has been around radio for years, narrates and then leads into the action, which tells the story of herself as a child, her brother and their adventures with talking fish as they search for their lost toys at the bottom of the ocean.

The characters were well drawn, the situations interesting and the dialog crisp and smart. The actors maintained the illusions and humor with keen performances.

BOB BURNS
With Spike Jones band; Walt Disney, guest
Director: Bob Redd
Writer: Glenn Wheaton
Comedy, Sketch, Music
LIFEBUOY SOAP
30 Mins., Thurs., 7:30 p.m.
WEAF, New York
(Ruthrauff & Ryan)

Bob Burns resumed for Lever Bros. Thursday (7) where he left off last June, bringing back with him no particular change in his program's tone stories or format. Nevertheless, he's as potent entertainment as ever for the 'folksy' folks, whether their abode be the hills, the prairies or the city cliffs. On the other hand, Burns isn't being helped any by the two ghostlike persons that frequently break into the proceedings to comment on the show or push the product. The chances are these 'Tess and Harry' characters will furnish the series' only source of irritation to no small percentage of listeners.

For the monolog portion of his routine, Burns has added someone new to the anecdotal gallery of kinfolks. It's his five-and-a-half-year-old daughter, Barbara. Her dad makes of her an exceptionally bright and witty youngster. The cracks credited to her suggest quite a sociological uplift when compared to those that Burns rehashes about his Arkansas relations. The rest of the Burns addenda consisted of a continuance of the sketches in which 'Dr.' Burns administers to the foibles of human nature, and an interview of Walt Disney. This verbal vis-a-vis dealt chiefly with Disney's faith in air power and the films he has been making for the Army and the Navy.

The musical department is still in the good hands of Spike Jones and his henchmen with the instrumental junk pile. Their inclusion in the program racks up as a major asset. The brighter spot of the Jones repertoire was his new composition, 'Hotcha Cornia.' *Odec.*

TOBE'S TOPICS
15 Mins.; Tues. & Thurs.; 11:45 a.m.
BLOOMINGDALE'S
WOR, New York
(H. W. Fairfax)

This show is a natural for its department store sponsor and a femme audience. For it not only features Tobe as a leading fashion authority, but also has her discuss in a very chatty and convincing manner non-fashion matters of general women interest.

When heard Thursday (7), Tobe did a slick job with 'Basic English,' a recipe lifted from Hendrick Wilhelm van Loon's book, 'Cooking With a Casserole' and an item of shopping news featured by Bloomingdale's. The topics are submitted by listeners, and the first topic selected nets its sender a $10 gift certificate to be spent on war stamps or Bloomingdale's merchandise.

Tobe's delivery was smooth and easy to take, and the stanza in general possessed a definite adult air. Ken Powell's announcing was primarily devoted to introducing Tobe, the commercial being handled in the shopping news item.

JACK BENNY
With Mary Livingstone, Dennis Day, Rochester, Phil Harris, Don Wilson
Director: Walter Bunker
Writers: Milton Josefsberg, George Balzer, John Tackerberg, Si Howard
Comedy, Songs, Band
GRAPENUTS
30 Mins.; Sun., 7 p.m.
WEAF-NBC, New York
(Young & Rubicam)

No returned program to the networks this season has stirred so much post-initial broadcast comment in the trade as Jack Benny's. The show (10) had the cognoscenti shaking their heads over the comic's ability to sit down with an entirely new corps of writers and within the space of 10 days whip together a program that sounded about as explosively entertaining as anything turned out in the heydey of Ed Beloin and Bill Morrow. Benny's whilom scripting team. The innate showmanship will out, regardless of the combination of reversed or changing circumstances, and Benny underscored the adage with plenty of stuff.

The crossfire centered completely around the comic's recent tour of U. S. service camps in Africa, Sicily and the Middle East, and the decorum, taste and fine sense of comedy values with which Benny treated this background might well serve as a model for his confreres in the medium. The reunion of Benny with his troupe was replete with the old, skilled touches of fast jibe and barb. The material was fresh, crisp and scintillating. Benny's regular line-flinging henchfolk were all alertly on the mark. The special complement of bit contributors added much to the laugh din and Dennis Day was in exceptionally fine voice. In brief, it was grade AA Benny radio fare.

The Benny format itself is not altered in the slightest. The same applies to the characteristics and quirks of the No. 1 man and his menage, which, like the past several seasons, consists of Mary Livingstone, Rochester (Eddie Anderson), Don Wilson and Day. The production was tip-top. *Odec.*

AL PEARCE AND HIS GANG
With Artie Auerbach, Arlene Harris, Earle Hodgins, Martha Mears, Ivan Dittmars' Orch
Comedy, Music
Director: Erle Racey
Writer: Jack Hasty
30 Mins.; Sun.; 1 p.m.
DR. PEPPER BEVERAGE
KECA-Blue, Hollywood
(Tracy-Locke-Dawson)

Old King Corn is back, this time selling soda pop. But it isn't the same Al Pearce, who for years dispensed the brand of humor and catch phrases savoring of the crackerbarrel.

Now he has acquired new dignity, that of a conferencier rather than a crossroads comic, and what he projects on his Sabbath half-hour, as heard Sunday (10), won't pass muster with competish being what it is. What comedy there was on the program was lame. His 'Elmer Blurt' standby came late. Before that he had been teetering on an abyss of mediocrity When not introing cast members, he turned philosopher, bond appealer and pitchman for Doc Pepper.

Adding up two musical numbers by Ivan Ditmars orch, two songs by Martha Mears, a monolog by Arlene Harris, a generous dash of commercials and what was left of 29 minutes and 40 seconds just about let Pearce on and off. If Pearce is content with being ringmaster he should snap his whip to give the program speed and pace.

Program was badly put together and too often crawled. Everyone with a line to read did it with deliberate slowness as if going over the script for the first time. There was a sombre note when Miss Mears warbled 'Baby's Prayer at Twilight' with talking lines about a soldier daddy at the front. This was followed with a fanfare for announcer Ken Niles to briefly headline bombings and killings in Europe as a prelude for Pearce's 'Back the Attack' plea. This was bad routining, made worse when Pearce tagged it on to a pitch for the sponsor.

Ditmars pulled a program from the slough of despondency with a neatly contrived medley from 'Oklahoma,' after an earlier lift with a novel treatment of 'Louisiana Hayride.' His solo pianoing further distinguished his leadership, and as an added contribution to the musical portion he composed a themer, 'Fun Valley,' which had a lilt on the sweet side.

Artie Auerbach, dialectician, was wasted on poor material in one spot. Arlene Harris resurrected her chatterbox bit for a rapid-fire imaginary conversation on the phone with Maizie, which got as many studio laughs as any of the others. Pearce's 'Blurt' was snappy and pun-ridden, and his crossfire with Earle Hodgins smacked of small-time vaude.

Peppered through the program was a pitch to drink three bottles of Doc Pepper's pop daily. *Helm.*

'AMOS 'N' ANDY'
Cast: Freeman F. Gosden, Charles J. Correll, Charles Coburn, Harlow Wilcox, Orch
Writers: Freeman F. Gosden, Charles J. Correll
Director: Murray Bolen
30 Mins.; Fri., 10 p.m.
LEVER BROS.
WEAF-NBC, New York
(Ruthrauff & Ryan)

After a six-month's layoff 'Amos 'n' Andy' are back on the air with a new format, new production setup, new sponsor and agency, and new network. For 14 years the blackface team, Freeman F. Gosden and Charles J. Correll, had a phenomenal record, at one time having the greatest popularity known to radio before or since. Formerly bankrolled by Pepsodent and recently by Campbell's soup, the comics now plug Rinso for Lever Bros. They've moved from the Wheelock agency to Ruthrauff & Ryan, from CBS to NBC, from a 15-minute strip to a weekly half-hour, and from a secluded studio to a live audience.

In advance, there was lively speculation about whether the pair could get by under the new conditions, but on the basis of the premiere broadcast Friday night (8) there need have been little worry. If anything, the show seemed better in the 30-minute form, with the addition of a name guest and, most notably, with the freshness that the studio audience imparted. Gosden and Correll write an ingeniously amusing script, with a wealth of inventive situation and plenty of solid laugh lines, which the live spectators neatly underline. Their shading and emphasis and timing remain deft, and film actor Charles Coburn meshed appropriately with the various characters created by the stars. Besides Amos and Andy themselves, these latter included the traditional Kingfish, Lightnin', Henry Van Porter and several newcomers.

The production is a distinct asset, particularly the unbilled orchestral bridges and themes. Murray Bolen directs. The opening commercial on the preem was a straight 'Rinso white' blurb, but Gosden and Correll joined in the testimonial spiel for the closer. *Hobe.*

You can *eat* the corn that builds these ratings . . .

LARRY HAEG'S kind of corn is the kind that grows in the good black Minnesota earth.

It's the kind that builds *factual* farm programs. It's the kind that garners 61.5% of the available radio audience for Haeg's 12:45 p. m. Saturday show throughout the rural Northwest.

Larry Haeg is a man of many parts.

He's Farm Service Director of WCCO.

He does eight different farm shows a week for us.

He's a practical dirt farmer, successfully operating a 148 acre diversified farm here in Minnesota.

He's a state legislator. Last year, he was elected without opposition to his second term. (Of course, Haeg is active in Minnesota farm legislation.)

Add to that, Larry Haeg's activities as Minnesota representative in Washington AAA conferences, his tours and talks before local farm bodies throughout the Northwest; his tremendous correspondence with other Northwest dirt farmers . . . and there's the picture of the busiest farmer in all the Northwest!

Haeg's service to Northwest agriculture . . . matching WCCO's service to every other group in the Northwest . . . helps paint the picture of *why* WCCO is so dominant in this area. "Good Neighbor" is more than a slogan with us. It's a blueprint.

Good Neighbor to the Northwest . . . . .

WCCO
MINNEAPOLIS-ST. PAUL
50,000 Watts · 830 kc
COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Linguals Get Nod From Price For Adhering to Censorship Code

The Foreign Language Radio Wartime Control, a committee composed of lingual broadcasters, was kudoed last week by both Byron Price, Office of Censorship director, and J. H. Ryan, his radio assistant, for the exceptional progress made by the Control since last May in 'tightening up the censorship procedure of foreign language broadcasting stations.' At a meeting in May the censorship administrators had lamented the fact that a large percentage of the linguals had failed to install censors and monitors in their stations as suggested in the censorship code.

Ryan, in a letter to Arthur Simon, general manager of WPEN, Philadelphia, and chairman of the Control, declared that all the linguals are now operating within the recommendations contained in the code of wartime practices for American broadcasters. In a letter of his own to Simon, the censorship chief said that he had never felt that any part of the broadcasting industry would fail the Government when called upon to help in the prosecution of the war, and that the fact that the entire broadcasting industry has recognized the serious need for the proper administration of censorship as a wartime weapon and has acted upon that recognition was a testimonial to the industry's public spirit and patriotism.

Paging Newscasts

The Newspaper Institute, a correspondence school for writers, is looking for straight news programs on local stations for a fall-winter campaign.

Rose-Martin is the agency.

Inside Stuff—Radio

Labor leaders and the Truman committee of the Senate are ready to start a protest over the Fulton Lewis, Jr., broadcasts on Mutual. Commentator Lewis roused the ire of the Truman probers when he went on the air with a vigorous defense of aircraft manufacturers, telling network audiences that the probers were responsible for lowered production. At the AFL and CIO headquarters Lewis' nightly broadcasts are monitored with a view to protesting to the Federal Communications Commission that they are controversial and inspired by certain elements in Congress. Lewis, say the labor leaders, gives only one side of the question, sounds off his pontifical findings, opposes every legitimate aim of organized workers, including subsidies, and is the favored voice of organized wealth. They charge that he takes his leads from the National Association of Manufacturers, makes no attempt to be impartial, and is an echo of all the Roosevelt-haters in Congress. They will demand that the Mutual network give them a chance to answer him.

Jack Benny's first script of his new 1943-44 series happened as in real life, says the comedian. 'We were stuck for an idea, we had four new writers who hardly knew each other, and three of whom I had never met, but after Milt Josefsberg, John Pickerberry, George Balzer and Cy Howard got working together, we evolved the program as it was heard Sunday night. It was autobiographical in many respects; me getting off the plane; and then the big headache of whipping a show together.'

Benny's intimates recall that when he left for a USO overseas tour this summer he was considerably worried about who would take the place of Bill Beloin and Bill Morrow, these two writers having gone into the service. Benny does one more broadcast from N. Y. and thence to the Coast.

Pitching for the Owens Illinois Glass account, now with the D'Arcy agency, was still hot yesterday (Tuesday). J. Walter Thompson had a v.p. on hand in Toledo to make a presentation, and last week Ruthrauff & Ryan made a similar stand with a recorded audition of a program. Other bidders for the business have been Kenyon & Eckhardt and Leo Burnett.

Eddie Forman to Coast To Script Package Show

Eddie Forman, scripter on 'Stage Door Canteen,' sponsored by Corn Products on CBS, left that show this week to go to the Coast Friday (15) with Hal Hackett of Music Corp. of America.

Hackett will remain there about a month, working on a couple of package programs, one of which Forman will script.

Also leaving with Hackett are Herman Citron and Scrappy Lambert, both recent additions to MCA's staff. Citron and Lambert will be stationed in MCA's Hollywood office, former in vaude department and Lambert in radio.

Joseph White, former 'Silver Masked Tenor of Radio,' recouping at home from a leg amputation, is expected back at work in NBC's music library in a few weeks.

NOW AVAILABLE

16 YEARS IN RADIO

EXPERIENCED DIRECTOR

Sports — Special Events — Publicity — Programs — Production — AIR WORK: Play by Play Baseball—Football—Basketball—Boxing—Hockey — Tennis — Etc.

Can handle recorded and sports programs of all types.

Master of Ceremonies—Quiz Programs

Draft—Permanent 4F

Now in East—Willing to Go Anywhere

Write Box 600, Variety, 154 W. 46th St., New York 19, N. Y.

© Photo by Karsh from British Combine

"The Ceaseless Improvements in Wireless ...Applied to the Arts of Peace..."

In these words Prime Minister Winston Churchill, addressing the House of Commons, referred to the future of the radio industry.

Television will be one of the greatest industries to emerge from the present conflict, just as radio expanded after the First World War.

For many years the Allen B. DuMont Laboratories have pioneered in both the broadcasting and the reception phases of television. Today DuMont's television station W2XWV in New York City is operating more days each week than any other station in this area.

DuMont's present efforts in relation to the development of commercial television are dedicated to furthering the practical and technical experience of advertisers, advertising agencies and talent in this great new field of television.

ALLEN B. DuMONT LABORATORIES, INC.
515 MADISON AVENUE, NEW YORK, N. Y

DUMONT

STUDIOS OF TELEVISION STATION W2XWV

STEEL!

Now, more than ever before, Johannes Steel's keen understanding of international affairs brings the confusion of global warfare into clear, sharp focus.

Why should this nationally famous commentator suddenly assume a still greater role in analyzing events to come? Because our armies are now closing in for their death grip on Hitler's Europe . . . on Steel's Europe . . . the same Europe in which he spent most of his life, among many of its leaders and its people. The same Europe whose violation he witnessed and reported as a top flight foreign correspondent.

That's why Johannes Steel finds himself unusually qualified to bring his audience a critical picture of the paths of war. He knows those roads as few other can! And this background, coupled with confidential reports from statesmen who count, add up to important reasons why he remains one of the nation's (not alone New York's) most distinguished news analysts!

by the way, time buyers...

DO YOU KNOW—that Johannes Steel is rounding out his sixth year of broadcasts over WMCA?

DO YOU KNOW—that he just published the fifth edition of his best-selling book, "Men Behind the War?"

DO YOU KNOW—that he is now available across the board—on a three, five or seven time basis from 7:30-7:45 every night in the week? Some wide-awake advertiser should sign him up—but fast! Ask us, fast!

WMCA *America's Leading Independent Station*

New York

Fly Scores CBS' 'Censorship'

Continued from page 27

tion came almost five months to the day after the National Association of Broadcasters, at its Chicago convention, had adopted an amendment to its code banning such sales. When asked at the close of his address why he hadn't had anything to say on the subject in the interim, Fly stated that it was just a case of having to deal with so many other things that he could not get around to this one.

The portion of Fly's talk that quickened the interest of his listeners most was his arraignment of Columbia for restricting news analysts to factual presentations. Paul Kesten, CBS executive v.p., was seated at the time at Fly's right, and the FCC chairman departed from his prepared script to wisecrack about Kesten's absorption in taking notes of his (Fly's) statements. Fly's observation about Kesten opened the way for the presiding officer, Murray Grabhorn, to invite Kesten later to take the rostum for a brief rejoinder.

Considering the limitations of time for preparation, Kesten comported himself effectively, but it was obvious that the audience was predominantly on Fly's side of the issue. Fly had things in his favor when he prepared his paper with an opinion which was pretty well crystallized, and one strongly anti-Columbia's position. Kesten's arguments, in essence, were repetition of the material which CBS has been using both in print and on the air in support of its stand. Columbia, said Kesten, was fearsome that limitation of facilities could make it possible for a dozen news commentators to wield a too powerful influence on the minds of the listeners and that true freedom of speech does not imply the arrogation of this right to a select few.

Should Be No Exclusivity

Some of the pertinent points made by Fly in his talk follow:

1. Time should not be sold exclusively to vendors of merchandise and services, but should be made available on the same basis to groups selling memberships, cooperatives, small businessmen's associations, labor organizations and other such groups.

2. The sale of time for controversial subjects will not imperil the entertainment factor of radio but rather make for a well-balanced program structure.

3. The argument that the side with the most money will dominate in the presentation of an issue cannot hold water if the station or network management operate on the basic principle of fair and well-rounded discussions. Management must also exercise its discretion to see that radio does not become the tool of a special group or interest.

4. Unsponsored discussion programs aren't enough. More time should be made available to those that want to buy it for such purposes, because with purchase comes the advantage of picking the hour and the stations.

5. With the network sale of time now at the stage of 'standing room only,' it is 'especially unfortunate, and especially irksome, to find that controversial issue broadcasts' are limited to 'scarce and less desirable periods which remain unsold.'

6. If a sponsor must use his program to inject personal philosophizing on economic or social subjects, or to use his news commentators to eulogize the 'great virtues of the company and its principles,' the propaganda should be separated from the entertainment or the news and labeled as such. (Fly apparently had the Ford Motor Co. particularly in mind here.)

7. There is danger in the suggestion that hour-long forums be reduced to a half hour and 'somewhat subtle' pushing-around in the suggestion that the town-meeting type of program be likewise cut and shuffled to less desirable spots. If either forums or town-meeting programs were sponsored, who would do the selecting of the topics and the speeches?

8. The 'censorship' of news commentators would accord to a single person tremendous power and exercise of discretion for a network. 'In lodging that power over the whole output of news analysis and opinion' there is the chance of setting up 'both a censorship and the very company editorial policy which some have sought to avoid by curbing independent commentators.'

9. The ban on free comment by news analysts would place them and the radio industry at a serious disadvantage as compared to newspapers. Listeners want to know what the commentators themselves think. They can get their AP and UP opinions from the newspapers and a periodical's opinion from the periodical, but 'where, under the new dispensation, could they get the opinion of Bill Shirer and Ed Murrow?' Any policy that would require these men to 'mouth second-hand opinions would serve no good purpose.'

Farmers Now Rich

An interesting commentary on the present financial status of the agriculturist element of the country may be derived from the fact that for the first time a publishing house is using radio to sell a book about income taxes to farmers.

The publisher is William Wise and the quest is for participation in farm programs, with the Raymond Spector agency doing the spot time buying.

WIND UPS WAGES

Chicago, Oct. 12

Following approval by the National War Labor Board, Station WIND, with studios here and in Gary, Ind., instituted a new increased wage scale for technicians, it was announced by Ralph L. Atlass, station president, last week.

Increases up to 27% were granted over the present wage scale and 48% over the January, 1941, schedule. Raises are retroactive to March 1, 1943.

Station Turns Tables On Another's Ribbing

St. Paul, Oct. 12.

Men in the KSTP news room still figure the last laugh is the best. When a member of the competition's newly-organized news bureau called KSTP the other day to rib the boys about missing a story about 'escaped prisoners of war' in rural Hennepin County, KSTP newsmen refrained from telling their competitor that all official sources had been checked and no one knew about 'escaped prisoners of war' in the entire area.

Rumor started when a 14-year-old boy told his folks he had seen two men in striped uniforms with the letters 'PW' on their backs. Folks reported to the county sheriff, and the scare was on.

Knowing, however, that international law forbids putting war prisoners into any kind of garb resembling convict's uniforms, and feeling that the 'striped uniforms' reported by the lad were in this category, KSTP newsmen tabbed the story a phoney and held it off their 5:45 p.m. broadcast while investigating. In the meantime, the competition aired the yarn at 5:30 p.m. and again at 10 p.m. warning listeners to be on the lookout.

At 10 p.m., KSTP aired the story as an example of how a rumor could spread.

Kansas City.—Carroll Parrish is latest addition to staff of spielers at KCKN.

NAB Blueprints Manner in Which Local Stations Can Aid War Fund Drive

Washington, Oct. 12.

Urging local radio stations to dig in their cleats and take an active part in the $125,000,000 National War Fund Drive, NAB put out a special bulletin Friday (8) listing six types of programs to promote the campaign. NAB recommended:

1. Talks: 'The shorter the better. There are few speakers who can hold the attention of a radio audience for a quarter of an hour. Don't forget to broadcast your campaign opening and your victory dinner or meeting.'

2. Interviews and Roundtables: 'These impromptu question and answer interviews have a spontaneity that makes for good radio. A roundtable discussion on the national and local aspects of the Fund, projecting the three fronts—the military, the United Nations and home—should result in an interesting half hour.'

3. Dedicated Programs: 'Local commercially sponsored programs, of course, may be contacted by the local Radio Committee. Programs which are the local favorites produced by the local station—the classical hours, the popular musical periods and the like, should be utilized.'

4. Quiz Programs: 'There are many variations of this popular type of radio entertainment which have been found productive in campaigns. One may develop a local Information Please, using a panel of prominent local men and women and having every fifth question relate to the War Fund and the local United Community Campaign. Other possibilities, three campaign workers against three plain citizens; three men in uniform against three women in uniform; or three representatives of management against three representatives of labor.'

5. Commentators: 'Don't forget to supply your local news commentators with brief human interest material regarding your campaign and the agencies. Quite often commentators have guests who speak for a minute or two.'

6. Labor Management Programs: 'There are 2,300 Labor-Management Committees in plants of the country. Many of them have orchestras and talent groups which entertain the workers. This offers a source of radio entertainment, but remember, if the program is carried from the plant, there will be a telephone line charge to the radio station which must be absorbed. Because the radio stations contribute so much in valuable time, it is not expected they will pay this charge.'

MILDRED BAILEY
WTAG's Hostess

Central New England women appreciate her daily "housewise" approach.

WTAG WORCESTER

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Thurs., 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

The Girl With "The Blue Velvet" Voice
VICKY VICKEE
Currently at Washington's Smartest Supper Club EL PATIO
11th SENSATIONAL WEEK . . . .
Dir. WILLIAM MORRIS AGENCY

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Golden Gate Theatre
San Francisco
October 14
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction William Morris Agcy.

The city that outlistens the nation

★ When Mr. Hooper picks up his telephone, rings Cleveland homes and asks if radio sets are turned on . . . he gets more "yeses" per hundred calls than he averages across the whole country.

Take the latest seasonal C. E. Hooper ratings. Simple arithmetic reveals that Cleveland generally has anywhere from ten to twenty-eight percent more sets-in-use than the national average. Break the figures down into almost any period you choose, and the story still is the same . . . Sunday afternoon, 27% more . . . Sunday evening, 18% more . . . Monday thru Friday afternoon, 10% more . . . Monday thru Friday evening, 28% more . . . Saturday evening, 13% more.

There are only three stations operating nighttime, four daytime in Cleveland. That's less than the minimum in any of the top seventeen cities surveyed by Hooper. Cleveland listening to all "outside" stations, even at night, totals only a 1.2 average Hooper rating.

So it is that, with less competition, plus the high percentage of sets-in-use, radio advertisers get more for their money in Cleveland, the community that goes for radio in a big way . . . *the city that outlistens the nation!*

WGAR THE FRIENDLY STATION Cleveland
BASIC STATION COLUMBIA BROADCASTING SYSTEM
G. A. Richards, Pres. . . John F. Patt, Vice Pres. & Gen. Mgr.
Edward Petry & Company, Inc., National Representative

The

INK SPOTS

AMERICA'S FAVORITE QUARTET

OPENING

AGAIN FOR

4

WEEKS

AT THE

N.Y. PARAMOUNT

OCTOBER 13

PERSONAL MANAGEMENT

48 WEST 48th ST. GALE, INC. NEW YORK CITY

CRA, If Selling Pastor's Contract, Will Virtually Pass Out of Big Band Biz

Consolidated Radio Artists will virtually pass out of the agency picture as a big band representative if negotiations now on for the purchase of Tony Pastor's contract go through. Pastor is the lone name band CRA now represents, and with his switch to another agency, probably General Amusement, the former's activity will be confined almost exclusively to cocktail units, in which it does a sizable businesss.

For the last year or so CRA has been operating with Pastor, Joe Marsala and Muggsy Spanier as the mainstays of its band representation. Spanier's band broke up a short time ago due to his illness (he's in Chicago), and Marsala's combination disbanded last week. Handled by Sy Shribman, who also directs Pastor's work, Marsala was given a contract release and is now working with pickup bands, or fronting organized outfits on single dates supplied by other agencies. This leaves Pastor only with CRA, and by the end of this week Shribman's negotiations with GAC may be completed.

Pastor's contract with CRA has about 16 months to run, and the agency at first asked $25,000 for him if the band is taken over immediately, and $20,000 if on Jan. 1. That price was said to have been changed last week to $22,500, payable over a period of years, but to be guaranteed CRA by Shribman and Rockwell. Pastor is not a likely Army candidate, since he has several children.

Red Norvo, Carol Bruce To Top Coca-Cola Unit If Ok'd by War Dept.

Red Norvo's eight-piece orchestra and singer Carol Bruce are awaiting okay from the War Department before leaving under Coca-Cola sponsorship on a 10-week tour of AEF bases overseas. Trip will be made by plane supplied by the Ferry Command of the Army Air Force, if and when okayed. War Department has thus far shied away from such commercial ventures.

Norvo's band and Miss Bruce have been on salary since last Friday (8) and have been fingerprinted, investigated by the FBI, etc., all of which is routine with performers leaving the country. They have also been measured for uniforms similar to those supplied USO-Camp Show entertainers going abroad.

Coca-Cola is undecided about repeating this Xmas the 12-hour series of band broadcasts it bankrolled last year on the Blue net. That idea may be dropped entirely in favor of devoting the cash to sending more music units overseas. Another idea may back only a two-hour series of airings from camps throughout the country, with the rest of the budget reserved for the overseas plans.

Company is planning to salute Navy Day with an overseas pickup from Pearl Harbor Oct. 27. This would involve a local band under the leadership of Ray Andrade. It hasn't been definitely set.

Van Alexander As M.C. Of Philly Vaudfilmer

Van Alexander has temporarily disbanded his orchestra to take over the m.c. and house conductor post at the Allegheny theatre, Philadelphia nabe operated by Warner Brothers, which is going in for weekend vaude beginning Oct. 21. Though Alexander will work only three days a week, Friday to Sunday, he will be retained on a full-week basis, the open days being devoted to readying music for the shows.

Leader's stay at the house is so far indefinite. He is in for 'five or six weeks,' which may be lengthened. He will lead a local orchestra, of course.

2 Leave Herman

Vido Musso, former leader and lately sax player with Woody Herman's orchestra, left the latter Sunday (10) to return to California and go into a war plant. He is on 'or else' orders from his draft board. Musso is married and has two or three children.

Bill Rogers, femme trumpeter and vocalist with Herman, also is leaving the band. She is retiring from the business and is returning home to Seattle. Herman is currently at the Earle theatre, Philadelphia.

Self-Ribbing

James C. Petrillo, prexy of the American Federation of Musicians, evidences that he can take it. He has ringed the reception room of AFM headquarters in N. Y. with framed cartoons originally printed in various newspapers and magazines, all of which needle him in some way.

During recent hearings on the disc controversy, Petrillo bitterly complained of a smear campaign which he claimed was instigated by the broadcasting industry.

WPB Now Ready To Aid Band Biz

Washington, Oct. 12.

Dan Longman, of the WPB office of Civilian Requirements, said today that his division stands ready to aid the band industry in its wartime problems 'within reason,' but said he does not anticipate any actual need in the near future.

His statement came after George McMurphey, Longman's assistant in charge of the amusement and recreation section, returned from N. Y., where he had spoken to the people in the amusement field to evaluate their needs for the near future. Greatest concern, according to McMurphey, was expressed by spokesmen in the band biz. A. R. Riccardo, assistant to James C. Petrillo, of the American Federation of Musicians, said there was a tough manpower and transportation problem, with local draft boards continuing to threaten musicians with induction unless they shift to essential activities. Local boards have been warned against this by the WMC.

McMurphey said the OCR will step in only if an actual shortage of dance bands should exist. In warcrowded areas, where pop music is a recognized factor in morale, arrangements might be made to obtain transportation for bands, if necessary. There appears to be no real trouble at present, said McMurphey.

MAILING OF POP DISCS TO SOLDIERS NOW OK

Washington, Oct. 12.

Army censorship has lifted its ban on mailing phonograph records to soldiers overseas, and postal authorities are recommending that nothing bigger than 10-inch discs be shipped in Christmas packages to soldiers. Mailing of personal recorded messages is still tabu.

New action was taken following a poll by the service weekly, 'Yank,' which disclosed that the men in the armed forces rate swing tune platters among their top preferences for holiday gifts. Request for recordings was particularly heavy among the men stationed in the Aleutians.

Ellington's Repeat

Duke Ellington's orchestra has been booked for repeat concert at Academy of Music, Philadelphia, on Dec. 16. Ellington did a concert there only two weeks ago, drawing capacity crowd which paid a total of $5,417 plus tax.

Ellington has been doing a string of such concert dates. Besides the Philadelphia repeat, he was booked last week for similar chores at Uline's Arena, Washington, Dec. 6, and another at Symphony Hall, Boston, Dec. 12. Band opens at the Capitol theatre, N. Y., Nov. 5.

Garland in Hosp

Joe Garland, road manager and sax player with Louis Armstrong's orchestra, was taken off the stand during a one-nighter at Lakeside Park, Dayton, O., Sunday (10) evening and rushed to the hospital for an emergency appendectomy.

He's resting comfortably.

Chick Floyd Disbands

Chick Floyd disbanded his orchestra last week because of the wartime difficulties of maestroing. He intends to put together a small combination for work in the N. Y. area, either as a cocktail unit or for relief work for big bands in hotel rooms.

If the small band idea works out, Floyd's wife will do the vocals with it.

Fire Limits On N. Y. Cafes Cut Bands' % Takes

As expected, bands that play N. Y. hotel rooms on percentage are picking up shorter salary checks due to the recently effective fire regulations governing table arrangements, which has limited capacities. For example, the Pennsylvania hotel's Cafe Rouge now has a 550-capacity ceiling, and the Waldorf's Wedgwood Room can't handle more than 400 at one sitting. Others have been cut, too, but won't say how much.

These limits do not mean so much in mid-week, but on weekends, when the ropes are up, the difference in cover totals can be sizable. Cafe Rouge has had as many as 875 on a Saturday, with turnover, and close to 800 Fridays. It cannot reach those figures now with a setup for only 550 as against the former 650. This can cut several hundred dollars weekly off a band's cut of the covers, and even that comparatively small sum can mean the difference between breaking even and losing a neat wad over a two or three-month stay. When bands like Benny Goodman, now at the New Yorker, and Tommy Dorsey, at the Penn, can play to ropes-up business three or four nights a week the loss increases, especially in view of their high musician payrolls.

Few Name Orchs Take USO Tours

None of the better b.o. bands have been devoting time lately to camp appearances for USO-Camp Shows, Inc. With the exception of the recent tour by Benny Goodman's orchestra and the promised ones by Jimmy Dorsey, Woody Herman and Sammy Kaye, for which their men will be paid the $84 scale set for such work by the AFM, none of the better bands have been out. All of the dates fulfilled in the past couple weeks were played by leaders who can't always afford them.

Among them are Paul Martell, Johnny Messner, Chris Cross, Ted Straeter, Bob Astor, Billy Bishop, Jimmy James, Eddie Durham and Buddy Johnson.

Bob Eberly Is Due For Army Physical

Bob Eberly, baritone with Jimmy Dorsey's orchestra, takes his induction physical in Hollywood some time this week. Singer originally was to have reported to his Hoosick Falls, N. Y., draft board yesterday (12), but was able to have the examination transferred to California, where he is working with Dorsey on a film for 20th-Fox. Eberly, 27, is married and has a nine-months-old son.

If Eberly goes into service it will eliminate a possible conflict of vocal personalities in the film he was making with Dorsey. Company has scheduled Dick Haymes for the same picture.

SAVITT'S REORG

Lost Eight Men, Now Replaced; May Go Overseas in Future

Jan Savitt is currently rehearsing a reorganized band in N. Y. after being on the verge of breaking up to go overseas to entertain troops. He lost eight men to the draft and other maestros, but has now replaced them, and resumes work Oct. 22 with a Coca-Cola broadcast. He hasn't worked since last week (5).

Savitt originally intended going out of the country for Coca-Cola on the trip Red Norvo-Carol Bruce may take soon, but rejected the idea when the soft drink company requested only eight men. He may later go overseas for USO-Camp Shows, Inc.

MCA Pays Glaser $100,000 for 50% Of Agcy.; Can Buy Rest in 2 Yrs.

Transition

Jimmy Cook, new vocalist with Tommy Dorsey's band, was once tossed off the bandstand by the leader and several of his musicians for attempting to do an impromptu audition during a one-nighter at Sunnybrook Ballroom, Pottstown, Pa. This occurred several years ago, when Cook was living in Philadelphia and Sunnybrook was one of the major eastern one-night dates. It has been shuttered almost since the war's start.

Cook is now singing with Dorsey at the Pennsylvania hotel, N. Y., because the leader happened to hear him as a guest on a Hollywood radio program. It was Cook's initial broadcast.

Maestros Yen For Disc Gravy

Bandleaders not attached to any recording company, and grade B name leaders who in normal times cut occasional discs for one or the other of the various manufacturers, have been making life miserable for the agencies and disc companies. These leaders feel that since Decca buried the hatchet with the AFM the controversy is completely ironed out. Their attitude is, 'What are we waiting for? Let's make some wax.'

This particularly applies to young maestros. They take the stance that their agency reps are not doing right by them, since the Decca-AFM agreement is several weeks old and as yet they have no recording contract. No amount of explaining does any good with some. If it's pointed out that even in the event of a complete settlement the lack of materials and manpower will force the manufacturers to record only top artists, the reaction is one of distrust of the agency's estimation of ability and b.o. power.

802 TAKES VOCALISTS OFF FORM B CONTRACT

N. Y. Local 802 of the American Federation of Musicians suddenly began eliminating vocalists from Form B contracts for band dates last week. When the band agencies objected and asked 802 for an explanation, the latter informed them that the local is not interested in vocalists. No other explanation was forthcoming.

Agency people feel that vocalists, since they are part of an orchestral unit, should be listed on and protected by Form B blanks. Agencies claim permission had been obtained some time ago from the national headquarters of the AFM to include singers. Though most of them are AFRA and AGVA members, they are not separate acts and 20% tax deductions and other items such as social security is handled the same way as in the cases of musicians.

Garber Gets Top Wage From Roseland, N. Y.

Jan Garber's orchestra comes into the Roseland Ballroom, N. Y., Nov. 16 for four weeks, at a salary asserted to be the highest ever paid a band working that spot. Garber will defer Bob Strong's eastern debut at the dancery. Strong was set to open Nov. 30, but now comes in Dec. 14.

Garber is currently at Frank Dailey's Terrace Room, Newark, N. J., where he will be replaced next week (22) by Abe Lyman.

Another Leader Drafted

Memphis, Oct. 12.

Still another orchestra is playing in Memphis minus a maestro snatched by the draft. Ernie Heckscher, who recently opened in the Skyway at the Peabody hotel, was called to Dallas suddenly last Tuesday (5) for induction into the Army.

The band, however, continued its engagement until today, first date on which a suitable replacement could be made. Jimmy Joy comes in to fill out the booking.

Joe Glaser has sold Music Corp. of America a 50% interest in his booking agency for $100,000 and within two years may step out altogether to confine himself to personal management. Included in the deal, which will be retroactive to Oct. 1 when signatures are affixed, is a clause giving MCA a two-year option on the remaining 50%. Deal was completed recently when Glaser huddled on the Coast with Jules C. Stein, MCA president.

Glaser's firm name of Joe Glaser, Inc., will be changed, but Glaser will continue to run it until the time he steps out entirely. Glaser asserts his reasons for disposing of a portion and eventually all of his booking business is that he has long wanted to spend all his time in California. As a personal manager only, he feels that he could achieve that desire.

In the past few years Glaser has built up a considerable agency business controlling a sizable string of white and Negro bands and solists. He does an annual gross comparable with some of the better known agencies and surpasses most of the smaller outfits. He handles such bands as Lionel Hampton, Les Brown, Louis Armstrong, Teddy Powell, Andy Kirk, Jan Savitt, Van Alexander, Russ Morgan, and numerous acts of all kinds.

Some of the above properties are already under contract to MCA, among them Brown, Savitt, Morgan, and others are booked without the usual management contract that exists between MCA and an artist. This is the result of a previous deal Glaser made with MCA, which gave the latter booking rights to some of Glaser's white bands in return for which he represents MCA's colored artists.

Switch Basie Date To Avoid Soldiers Vs. Negroes Flareup

Providence, Oct. 12.

Scheduled appearance of Count Basie's orchestra Friday (15) at Rhodes-on-the-Pawtucket has been transferred to City Hall, Portland, Me., by promoter Ray Galvin. Lynden J. Rhodes, manager of the dancery, and city officials of Cranston, where it is located, decided to cancel the date to avoid another flareup of ill-feeling between servicemen stationed nearby and Cranston Negro residents. Last week several clashes occurred when Duke Ellington's band played here.

Basie's date had been widely advertised via window cards, but no newspaper ads had yet been devoted to it when Rhodes, Cranston's Mayor, William G. Lind, and town's police chief decided to cancel out.

BLOOM MOVING OVER TO MCA PIX-LEGIT DEPT.

Phil Bloom, head of vaude department at Music Corp. of America, will move out of that berth in the near future to concentrate on selling talent for legit and pictures. While MCA has held an Equity franchise for about 18 months, it has not done much selling in that field. Bloom's moveover will mark the beginning of concentrated effort in that direction. He will head the department.

Johnny Dugan, Bloom's associate in the theatre field, will become head of that department and negotiations are now going on to bring in an assistant for him.

Crosby-Andrews on 75c Disc Release by Decca

Decca will issue its first recording under the recently made agreement with the AFM on its 75c 'Personality' series. It will be a combination of Bing Crosby and the Andrews Sisters, with Vic Schoen's band, and the tunes are 'Pistol Packin' Mama' and 'Victory Polka.'

Decca has announced the disc's release to its distributors as set for about Oct. 28. Company's reason for marketing it at 75c is asserted to be due to the coupling of Crosby and the Andrews trio, which means paying a double royalty.

Spitalny Sock 30G, Pitt; Herman 29G, Philly, Morgan, 18G, Omaha, Both Big

(Estimates for This Week)

Blue Barron, John Kirby, Providence (Metropolitan; 3,200; 36-59)—With 'West Side Kids' (Rep), others, on stage. Three-day weekend run, bangup $8,500.

Morton Gould, New York (Capitol; 4,820; 35-$1.10)—With Allan Jones, Virginia O'Brien and Henny Youngman in person and 'Johnny Come Lately' (UA). Currently in third and final week, looking sturdy $55,000 or over.

Woody Herman, Philadelphia (Earle; 2,768; 35-85)—Pacing the field here with bangup $29,000 pouring in with only faint assist from 'Spotlight Scandals' (Mono).

Tiny Hill, Louisville (National; $2,400; 40-60) — With 'Buckskin Frontier' (PRC). Satisfactory $14,000.

Ina Ray Hutton, Chicago (Oriental; $3,200; 31-69)—Plus 'Oklahoma Kid' (WB) (Reissue). Great $27,000, largely on band draw.

Sammy Kaye, New York (Strand; 2,756; 35-$1.10)—With 'Thank Lucky Stars' (WB) (2d wk). Combo of Kaye draw and picture spells strong $50,000 or better.

Johnny Long, Boston (RKO Boston; 3,200; 44-99)—Plus Marion Hutton, others on stage, and 'Spitfire' (RKO). Long's draw helped by film work, but band is doing bulk of good $27,000.

Abe Lyman, Newark (Adams; 1,950; 35-99)—With 'Nobody's Darling' (Rep), and Jerry Lester, others, on stage. Band attracting lion's share of biz, strong $20,000.

Vaughn Monroe, New York (Paramount; 3,664; 35-$1.10)—With 'Lady Takes Chance' (RKO). Wound up fourth week last night (Tuesday) at resounding $56,000, Monroe band having counted importantly in the high profits shown.

Russ Morgan, Omaha (Orpheum theatre, 3,000; 20-65)—Plus 'Honeymoon Lodge' (U). Morgan pulled the house out of a mild slump. Great $18,000, or over, with best audience response in weeks.

Joe Rines, New York (State; $3,450; 35-$1.10)—With Lulu Bates and Chick Chandler on stage, and 'Du-Barry Was Lady' (M-G). In person support for picture contributing to fine $33,000 or over.

Phil Spitalny, Pittsburgh (Stanley; 3,800; 30-75). With 'Spitfire' (RKO). Hour of Charm maestro has always had appeal here. Looks like happy $30,000.

George Olsen orch returns to Vogue Terrace, Pittsburgh, for two week beginning Friday (15), replacing Mal Hallett band, and Olsen will in turn be succeeded Oct. 29 by Richard Himber, also for a fortnight.

Milt Ebbins, manager of Count Basie, has been deferred by his N. Y. draft board until November. He was originally slated to take induction physical everal weeks ago.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Sunday, Monday, Always (8) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
2. Pistol Packin' Mama (10) (Morris)	Al Dexter	Okeh
3. Paper Doll (18) (Marks)	Mills Bros.	Decca
4. Put Arms Around Me (8) (Broadway)	Dick Kuhn	Decca
5. People Will Say In Love (3) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
6. You'll Never Know (17) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
7. In Blue Evening (13) (Shapiro)	Sinatra-T. Dorsey	Victor
8. Goodbye Sue (1) (Jewel)	Perry Como	Victor
9. Dig Down Deep (Yankee)	Tommy Dorsey	Victor
10. I Heard You Cried (5) (CLP)	Harry James	Columbia
	Dick Haymes	Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity)

It Can't Be Wrong (18) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
In My Arms (11) (Saunders)	Dick Haymes	Decca
Slip of Lip	Duke Ellington	Victor
Oh What a Beautiful Mornin' (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia

Band Reviews

GEORGIE AULD ORCH (15)
Lincoln Hotel, N. Y.

Still in an unfinished state, Georgie Auld's new orchestra shows strong possibilities. In action about three weeks, the six brass, five sax, three rhythm combination played the Lincoln's Blue Room for eight days between Henry Jerome and Justin Stone-Tony Pastor (coupled) and showed that it will, in time, become a valuable addition to a market that's hungry for new band talent.

Auld recently got out of the Army with a medical discharge. His first band was broken up by his induction and the newer one shows much the same characteristics as the original. It kicks like a mule, a groove Auld favors, showing more life and spark than many older combinations with much stronger b.o. reputations. It's unusually clean-playing for so young a band, and it's staffed with musicians who need only more time together to bring out their full abilities. Section by section Auld seems unusually lucky in acquiring men with ability. He has a solid rhythm trio, good saxes and full and tonefull brass. His arrangements are also good; they're all smartly written with taste and color and the band is constantly interesting.

However, to become an allaround combo, which is a must with modern bands, Auld will have to begin concentrating on ballads. Band's work in this all-important phase is weak in contrast to the excitement and interest generated by its drive work. This is a fault that needs only time to correct and it must be corrected to avoid limiting the outfit's saleability. Auld plays soprano and alto sax with the pretty arrangements and pumps his outstanding tenor with the heavier stuff. He's a good-looking, young leader who makes a fine impression up front. He has had sufficient experience to overcome the to-be-expected stiffness of an embryo maestro.

Wood.

JUSTIN STONE ORCH (20)
With Jayne Evers
Lincoln Hotel, N. Y.

After all the talk the past months about the difficulty of securing musicians, it's sort of unsettling to walk in on the debut of a band that spreads out over an unusually large bandstand. Justin Stone's new combination adds up to 19 musicians, himself and a girl vocalist, and where he got them is a source of wonder to those in the trade accustomed to the beefs of long-established leaders.

However, after listening to the band for a couple hours the wonder re their source shouldn't be so pronounced. Of the 19, just about half are able enough musicians to help push a band to any prominence. That may sound harsh on an outfit that has had less than a week of rehearsals, but roughness is one thing and inability another. This band displays more bad intonation in one set than some do in an entire evening.

With all its musician faults, however, Stone's new outfit is definitely a saleable article. When it confines itself to ensemble work on ballads and light rhythm material, it plays well enough to prove that Stone, a former radio studio musician, is an arranger of merit and that with replacements in reed, brass and rhythm sections he can easily earn a reputation in a badly depleted music market. He proved this opening night with arrangements as colorful, modern and musical as many already-established leaders can boast. He exhibited ability as a songwriter, too, with a couple of attractive melodies.

Stone's forte is ballads and in this groove the band's playing shows up best. He uses four fiddles in an attractive way, getting the most possible out of that number of strings. It's when the band plays jump tempi that its weaknesses stand out and they're doubly glaring on solo assignments, particularly among the trombones. He has a tenor man, however, who makes a strong impression.

Stone plays piano, doing solos and ensemble work when not conducting. He's tall, dark and nice-looking and an impressive front for the new group. He's not fully at ease, but time should change that.

Jayne Evers, talle blonde, does vocals. She was obviously nervous when caught and made just a fair impression.

Wood.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Lani McIntire*	Lexington (300; 75c-$1.50)	87	2,225	154,750
Benny Goodman	New Yorker (400; $1-$1.50)	0	†1,400	1,400
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	1	3,475	3,475
Leo Reisman	Waldorf (550; $1-$2)	1	2,875	3,775
Justin Stone	Lincoln (275; $1-$1.50)	0	‡300	300
Guy Lombardo	Roosevelt (400; $1-$1.50)	1	2,175	3,725
Vaughn Monroe	Commodore (400; $1-$1.50)	1	1,925	3,600

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada. †3 days ‡2 days.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Lack of turnover kept room from hanging up a new record; a great 8,800.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Benefited by conventioneers, with attendance reaching a fine 5,400.

Jerry Wald (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Last days of Les Brown and start of Wald turned up an excellent 7,500.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c. and 75c. cover charge plus $1.25 min.). Business booming here. Oliver played to sock total of 8,200.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). No letup here with Dwight Fiske and Bondshu accounting for another big 3,600.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Hotter'n a pistol and packing 'em in for another count of 4,300 covers.

Frankie Masters (Biltmore; 900; $1-$1.50). There's a floor show, but Masters is carrying the load. Solid 4,000 tabs.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Gertrude Neisen and Breese turning 'em away every night. All the place could hold, 5,600.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Conventioneers helped Ravazza hit a new high here with 5,800 tabs.

(Los Angeles)

Charlie Spivak (Palladium B, Hollywood, fifth week). Pulling strong with another week to go. Will get up to 24,000 admishes. Les Brown Oct. 19.

Bob Chester (Trianon B, Southgate, second week). Spurted after slow start and bounding up to 7,000, smart for a newcomer.

Alvino Rey (Casa Manana B, Culver City, sixth week). Just over the 4,500 mark and sweating to get it on the weekend.

Freddy Nagel (Aragon B, Ocean Park, second week). Beach season is just about over. Tough on a stranger, but 3,000 paid is absolute tops.

Romberg's 7½G in K. C.

Kansas City, Oct. 12.

More than 6,000 persons, largest crowd to attend a concert here since Caruso sang in old Convention Hall in 1917, heard Sigmund Romberg and orchestra in program Saturday (9) in arena of Municipal Auditorium. Gross was obout $7,500 at $1.50 top.

Romberg opened the season. Grace Moore is set for Oct. 29.

Don Redman's orchestra h.o.s at Cafe Zanizbar, N. Y., until Jan. 15.

Three Great Songs For Every Type Program!

TWO From M-G-M's great musical triumph THOUSANDS CHEER

I DUG A DITCH IN WICHITA

Lyric by LEW BROWN and RALPH FREED Music by BURTON LANE

UNITED NATIONS ON THE MARCH

Lyric by HAROLD J. ROME Music by D. SHOSTAKOVICH

JIMMY DORSEY Plays It . . BOB EBERLE Sings It . . In M-G-M's I DOOD

STAR EYES

By DON RAYE and GENE DePAUL

Read Earl Wilson's Story in LIBERTY (Oct. 16th) on this song!

Leo Feist inc. • NEW YORK • HARRY LINK, Gen. Prof. Mgr., LON MOONEY, Prof. Mgr.

Von Tilzer Wins Important Verdict On Renewal Rights in Suit Against Vogel

In an important decision affecting the transfer of renewal rights, Judge William Bondy in the N. Y. federal court last week ruled that the Jerry Vogel Music Co. has improperly acquired a group of old tunes which had been originally published by the Harry Von Tilzer Music Co. Vogel was ordered to assign the copyrights involving these numbers to Von Tilzer and to render an accounting on all proceeds from the songs. Vogel proposes to appeal the decision.

In upholding Von Tilzer's charges that Vogel's methods of obtaining the renewals were illegal, and that the latter's publication of the songs constituted infringement, Judge Bondy stated in an 18-page decision that 'Vogel has been discredited by the fact that he made irreconcilably contradictory statements under oath.'

Von Tilzer is co-author of every one of the numbers named in the suit which he had brought against Vogel. How the court disposed of the counterclaims on each of the songs follows:

'I Want a Girl Just Like the Girl Who Married Dear Old Dad': Co-author Will Dillon, in the viewpoint of Judge Bondy, had granted a valid renewal assignment to Von Tilzer, and he (Dillon) had no right to assign the same rights to Vogel.

'Down on the Farm': J. Lewis Brown, co-writer of this one, was, the decision held, in the employ of Von Tilzer at the time he participated in the writing of the lyrics, and that as an 'employee for hire' he had no copyrightable claim to the number. On this tune an injunction was granted against Vogel.

'Summertime': Jack Mahoney, through whom Vogel claimed his renewal rights, testified that he had not at any time granted any rights to Vogel. An injunction was likewise granted in the instance of this song.

'When Harvest Days Are Over, Jessie': Judge Bondy took the view that Vogel had not sustained the burden of proving that the heirs from whom he said he had obtained the renewal rights had the right to make the assignments, or that they had actually assigned them. Commenting upon the evidence submitted by Vogel to support his claim on this song, Judge Bondy wrote: 'One of the children of the (alleged) co-writer's brother, Charles Graham, a Mrs. Byer, who is now a woman of 52 and who was only 10 years of age in 1900, testified that she knew that the entire lyrics were by her uncle, Howard Graham. A search of the birth records by a registrar of vital statistics for the city and county of Philadelphia, where she swore she was born, failed to reveal any record of her birth.'

The court excluded folios in ruling on Von Tilzer's claims for an accounting on all the songs, because of a contractual arrangement on folios which has existed between the Music Publishers Protective Association and the Songwriters Protective Association. Folio uses, under this custom of the business, are not treated as sheet music publication, and the author as a rule is paid a flat fee for all and every inclusion of his work in a folio.

The decision is about the stiffest blow that Vogel has suffered since he started to specialize some 10 years ago in the practice of gathering the renewal rights of old American pop tunes, which in most cases, had been originally published and exploited by still existent publishing firms. Since the advent of commercial radio and filmusicals, these old songs have taken on a renewed and mounting value.

LaTouche in Seabees

John LaTouche, as of Saturday (9), is a member of the U. S. Seabees, located at the Seabees Naval Training Center in Virginia.

He was doing a biog of Jack Robbins for films in conjunction with Gene Towne prior to induction.

15 Best Song Sellers

(Week Ending Oct. 9)

Pistol Packin' Mama...Mayfair
Paper Doll.....Marks
Sun., Mon., or Always..Mayfair
Put Your Arms, Honey...B'way
People Will Say.....Crawford
In My Arms.....Pacific
Say a Prayer.....Southern
Victory Polka.....Chappell
Heard You Cried.....CLP
You'll Never Know.....BVC
Wait for Me, Mary.....Remick
Beautiful Morning.....Crawford
If You Please.....Famous
All or Nothing.....Leeds
Either Too Young.....Witmark

Kornheiser Proposes Spotting Old Songs In Par Film Shorts

Sid Kornheiser, professional head of Famous Music, has gone to the Coast and will stay there a month or more o.o.ing the filmusical tunes, and also cement the idea of spotting old copyrights into Paramount film shorts.

Par, which is making several in color as featurettes to fill out the dual bill setups, protested that it couldn't go to the expense of special tunes, as with a Bing Crosby musical. Kornheiser countered that, rather than utilize quickie tunes, it would be better exploitation if some standard hits (preferably if owned by Par's music subsidiaries) were utilized in these super-shorts. The studio okayed the idea and 'My Ideal' and 'Out of Nowhere', for instance, will thus get spotting in 'Miss Magic'.

From the exploitation viewpoint this is a natural setup, since these oldies are already recorded and don't wait upon on Petrillo negotiaotions.

I. Friedman shifted from Warners music department to become assistant to Nat W. Finston at Metro.

ASCAP Wins Clear-Cut Decision On Right to Do Business in Florida

Tallahassee, Fla., Oct. 12.

ASCAP's right to do business in Florida was last week affairmed by a cleancut and conclusive decision. In upholding a lower court which had overruled a tavernkeeper's (Paul Tavern, Inc.) contention that ASCAP was operating in violation of the state's anti-trust and monopoly laws, the Florida supreme court declared that it had found nothing in the contract which the Society was issuing to its licensees which shows it to be contrary to either the Florida or Federal statutes.

The decision further stated: 'The price fixing, if it be called such, as is reflected by the contract here under consideration, is not such as to be in restraint of trade, because there is no monopoly. It is specifically provided that the user of the material which is licensed by the Society may contract directly with the owner of the copyright, or may otherwise acquire the right to use the material as such contracting party may see fit.'

The decision, it is believed, brings to a positive end the years of litigation to which ASCAP has been subjected in Florida. After ASCAP took a state law primarily directed at it to the U. S. supreme court and lost the appeal, it entered into an agreement with the state's attorney general to comply with the registration and other requirements of the statute. Florida broadcasters subsequently shelved their hostile attitude to the Society and the last contingent of users to fight ASCAP were the state's tavernkeepers.

Coast Actions Dropped

Los Angeles, Oct. 12.

ASCAP's legal entanglements were reduced by two more on the Coast when individual actions in state of Washington and Los Angeles were abandoned. Users of the Society's music in Washington, who had threatened suit for the past two years but never quite got around to serving officials of the Society, have called the whole thing off.

Irving Bibo's appeal from a court decision, which ruled that ASCAP was within its rights in refusing him a publisher membership, has been withdrawn. Bibo had charged that ASCAP discriminated against small publishers. The Washington action, which never came to a legal head, was along anti-trust lines.

FAMOUS WAR NAMES FOR POSTWAR BIOGS

While temporarily prevented from producing biogs of wartime greats, studios continue to add to the list of stories and titles dealing with the outstanding personalities of World War II. 'Life of Lord Mountbatten' filed by Warner Bros.

Among picture themes for which studios have been unable to get an okay since the war began are yarns revolving about Gen. Douglas MacArthur and Winston Churchill. Understood that idea for a film based on life of Henri Giraud has also been frowned upon by official quarters.

Film companies figure that it will be possible to use much of this type of material soon after the war ends and are apparently stocking up on titles and material.

Asks Jury Trial of Suit Vs. NBC, H. L. Spitalny

A demand for a jury trial was made by Carmen Delfin in notices filed by her attorneys on Monday (11) in N. Y. federal court in connection with her $175,000 damage action against NBC, H. Leopold Spitalny, musical director of NBC, and G. Schirmer, Inc., music publishers.

Miss Delfin, pianist and composer, charges the defendants with conversion and copyright infringement of two of her copyrighted songs, 'Zambra Gitana,' and 'Oriental.'

For This Year's Christmas

Next Christmas and All Christmases To Come

Irving Berlin's

WHITE CHRISTMAS

IRVING BERLIN, Inc.

799 Seventh Ave., New York

DAVE DREYER, Gen. Prof. Mgr.

Latin Music B.O. at Carnegie But Lecuona Concert Fails to Impress

By PAUL SECON

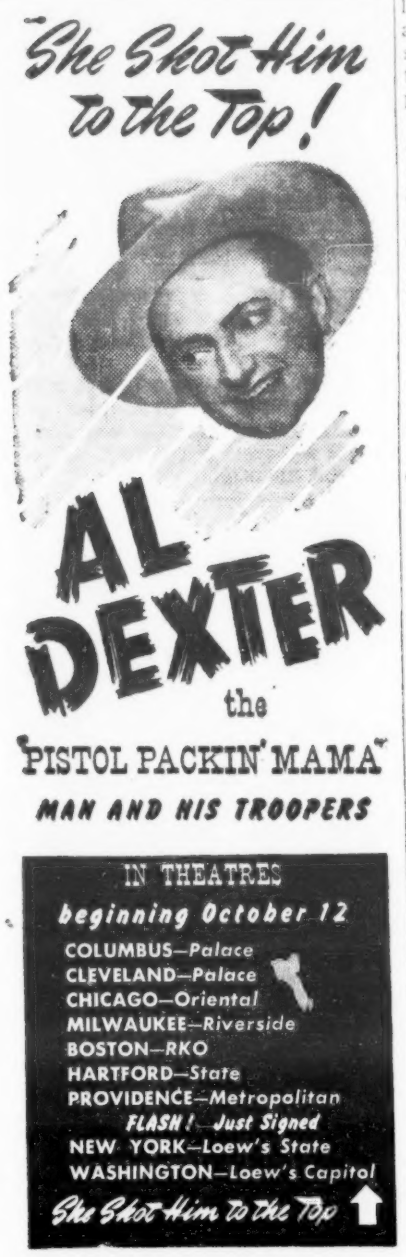
That Latin-American music is click in the U. S. is no longer news. But that a full evening of popular Latin-American music done in concert style can and did fill Carnegie hall, New York, Sunday (10), with plenty of would-be customers locked out, says plenty for the pulling power of Latin-American music as a concert medium, and plenty of Ernesto Lecuona, topnotch Cuban composer and pianist, who was the big draw.

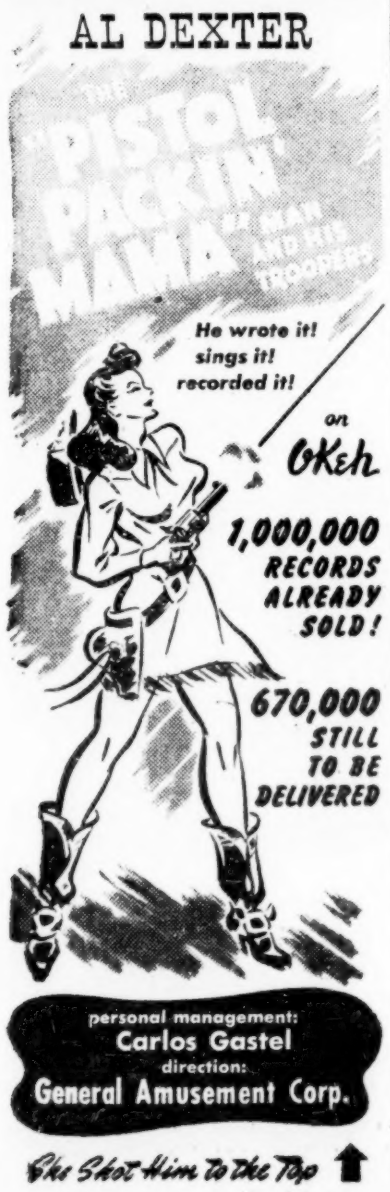
Concert, which featured Lecuona and his 54-piece symphony orchestra (musicians he picked up around New York...his own orchestra has been in Buenos Aires for the last three years) was held to celebrate Cuban Liberation Day. Lecuona, as Cultural Attache of the Cuban Embassy, was the best available man to help commemorate the holiday in this country. As composer of such Americanized versions of his songs as 'Always in My Heart,' 'Yours,' and such standard Latin-American hits as 'Siboney,' 'El Frutero,' and 'Maleguena,' Lecuona has been a popular figure here for years. Ballyhooed for the Sunday's concert was a world premiere of his 'Black Rhapsody,' for piano and orchestra, but the six-minute work failed to impress.

Principal fault to be found with work, and the evening in general, was the orchestra, which seemed to be laboring. The spirit in which the work must have been written, gay, dynamic and brittle, was lost in the sloppiness of the orchestra's playing. Same slipshod playing permeated the entire evening's performance.

Twenty compositions by Lecuona were heard and while many of them were inspiring, it was probably twice as many as can reasonably be enjoyed during one listening. When considered that there were also three compositions by Gonzalo Roig, composer of the Cuban Symphony Orchestra, who appeared as guest conductor; two numbers by Carmelina Delfin, pianist who performed the 'Rhapsody'; two by Ernestina Lecuona, the composer's sister, and one by I. Cervantes, the audience was satiated by Latin-American music before the evening ended.

Standouts of the evening were 'Always in My Heart,' etc., with 'Malaguena' by far the most popular, judging by the audience's reaction. Lecuona, who has a pleasing personality, did this as a piano solo, and it sounded much more exciting than any of the other favorites, which were done by the orchestra and singers, Esther Borja, Carolina Segrera and Luisa Morales, with Miss Borja far outclassing the rest. Angel Mercado also appeared as guest conductor.





MWC ASKS MANIE SACHS TO TOP INNER GROUP

In an effort to bring the rest of the entertainment world into fold in order to facilitate the exploitation of war and morale songs, the Music War Committee of the American Theatre Wing has approached Manie Sachs of Columbia Records with the idea of him heading a War Entertainment Committee. Purpose of the latter Committee would be to bring under one head all the personalities of public, recording, bands, niteries, etc.

Far reaching effect of this plan can be seen in the fact that Tom Harrington, head of radio for Young & Rubicam agency, is being approached to bring together other agency radio men who in turn it is hoped will pass the word along to their commercial program producers re the songs. Also, such agencies as William Morris, MCA and General Amusement, are all being invited to join the WEC, along with execs in the record field.

Meanwhile, with two air checks on their radio show now available, ('Music Goes To War,' WNEW), radio and network execs are being contacted for the purpose of getting either sustaining or commercial network time. Idea belongs to WNEW, since that station came to the Committee, and, if bought for commercial purposes, station will come in for part of the revenue. Plan is to continue the show for at least six weeks on the local station, and try and sell it to a network in the interim.

New means of exploitation of war songs will be tried by tunesmiths of the MWC. Plans are now being readied to have a small group appear in various niteries around town as guestars, and demonstrate their own songs.

Andy Rice cleffed 'Thar's Love in Them Thar Hills' and 'He Threw a Lasso Around My Heart' for Harry Sherman's western picture, 'Wherever the Grass Grows.'

British Best Sheet Sellers

(Week Ending Sept. 24)

London, Sept. 25.

Silver Wings.....Dash
Wing and Prayer...Francis, Day
Never Know .....Chappell
Johnny Zero .....C. C.
All Tomorrows .....C. C.
If You Please .....Victoria
In My Arms.....Feldman
Blue of Evening .....C.C.
Rhyme With Everything B. Wood
Whispering Grass.....C. C.
Fool With Dream.Keith, Prowse
Heard Song Before.....Chappell

RADIO TAKES RAP FOR NIPPING WAR SONGS

Discussion on why this war hasn't produced another 'Over There,' continues. At the recent Congress of United Nations Writers, held at the University of California, Arthur Schwartz read a letter written by Oscar Hammerstein, 2d, who, as head of the Music War Committee of the American Theatre Wing, noted in part:

'A great many people have asked why this war has produced no equivalent to George M. Cohan's 'Over There.' There is no telling whether 'Praise the Lord and Pass The Ammunition' might not have been the 'Over There' of this war had it been allowed to seep gradually into our ears as songs did in 1917.

'It is on the other hand quite a certainty that, if 'Over There' had been written today, it would have been a four-month wonder, and then laid to rest, tired and worn, like all the other radio-battered compositions. This is no diatribe against radio or the current customs of song exploitation. The condition is with us and we must handle it.'

No Further Paper Cuts For Music Biz in 1943

Members of the Music Publishers Protective Association were notified Monday (11) in a circular letter by Walter G. Douglas, chairman, that the WPB has given assurances that there would be no further cuts in paper for songbooks during 1943. The assurance was contained in the WPB's book limitation order L-245, which stated that the percentage limitation for the final quarter of '43 would remain at 90% of 1942 consumption.

The order, however, pointed out that a cut might be anticipated as of Jan. 1, 1944.

BEN BERNIE'S CONDITION

Wife Says Ole Maestros's Progress Has Been Slow of Late

'Wish I could give you some extra good news about the Ole Maestro,' writes Wes (Mrs. Ben) Bernie, 'but the truth is that he is still having a desperate struggle. Physically, he is much improved, although his progress has been slow, but the past three weeks have brought about a terrific nervous condition which is slowing everything up and the going is very tough for all of us.'

This is the latest from the Bevhills home of the Ben Bernies, in light of the sundry reports of the Ole Maestro's physical condition following his last winter's heart attack.

Extra Gravy

The royalty checks which ASCAP distributed last week amounted to $67,000 more than the bookkeeping department estimated would be available for the third quarter divvy when the ASCAP board formally okayed the distribution a couple weeks ago. The melon cut up for the three months ending Sept. 30 was $1,317,989, the highest by far in the history of the Society.

The previous record distribution figured $1,170,000.

SHOSTY'S 8TH COMING UP

Am-Rus Music will handle American rights on Dmitri Shostakovitch's Eighth Symphony, which the Russian composer recently completed.

Work, which has five movements, will get its premiere performance at the Festival of Moscow Music early in December, after which VOKS (All Union Society for the Advancement of Cultural Relations with Foreign Countries) will make transcriptions of the score and copies will be sent to the U. S. and Great Britain.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Oct 4-Oct. 10, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical order** *(in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Besame Mucho	Melodylane
Do You Know	Reis
For the First Time	Shapiro
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
I Heard You Cried Last Night	CLP
If You Please—†'Dixie'	Famous
In My Arms	Saunders
Little Did I Know	Lincoln
My Heart Tells Me—†'Sweet Rosie O'Grady'	BVC
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Star Eyes—†'I Dood It'	Feist
Sunday, Monday or Always—†'Dixie'	Mayfair
Stormy Weather—†'Stormy Weather'	Mills
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
The Dreamer—†'Thank Your Lucky Stars'	Harms
There's a Man In My Life—*'Early to Bed'	Advanced
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Things That Mean So Much to Me	BMI
Victory Polka	Chappell
With My Head in the Clouds—†'This Is Army'	Army
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE FIRST 29 TUNES	
In the Blue of Evening	Shapiro
Secretly	Southern
This Side of Heaven	Yankee
Later Tonight—†'Wintertime'	Robbins
Nevada	Dorsey
Hold Everything	ABC
I've Had This Feeling Before—†'Show Business'	Santly
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Take It Easy—†'2 Sisters and a Sailor'	Santly
You Better Give Me Lots of Lovin'	Crawford
If That's the Way You Want It Baby	Berlin
I'm Ridin' For a Fall—†'Thank Your Lucky Stars'	Remick
Poinciana	Marks
Candlelight and Wine	Miller
Close to You	Barton
C'Mere Baby	Leeds

† *Filmusical.* * *Legit musical.*

Inside Stuff—Music

George Kaitz, ex-Russ Morgan arranger-clarinet, now Musician first class at U. S. Naval Training School, Women's Reserve (Hunter College, N. Y.), headed a contingent of Waves from the school, and the all-male sailor band, which visited Halloran hospital, Staten Island, last Friday (8). This unusual salute from the Navy to the Army (Halloran is an Army hospital) was topped off further by the Waves donating over $200 to the hospital's welfare fund. Tiptop variety show included Elizabeth Wright, Rosemary Schlack, Dona Mason, Nancy Brown and Marilyn Wolf, from the Waves, plus specialties by Joe Titone, Earl Miller, Jack Stilgenbauer and Chuck Johnson's vocals. All are heard over the Blue Saturday at 2 p.m. with an all-Wave program.

Andre Kostelanetz is auditioning some of the girls for radio commercials, which, of course, he must work out with the Naval Training School (Women's Reserve). Capt. W. F. Amsden, commanding the Hunter College school, is very show-minded and an enthusiast for this type of morale.

'The Kick In the Pants' is Irving Berlin's new song addition to the overseas version of 'This Is the Army.' Song lyric idea is that 'Norway, Denmark and Holland, Poland, Belgium and France, they're holding steady, getting ready to do 'The Kick In the Pants'.' Out there in the Pacific they just wait for the chance, they aren't cursing, just rehearsing, to do 'The Kick in the Pants,' etc.

Special war bond song 'Back the Attack 'Til the Boys Come Back,' sweeping Washington schools and Boy Scout troops, was penned by Billy Repaid, WOR-Mutual news commentator, and got its first presentation on the stage of Warner's Earle theatre, Washington. Song was written for the bond shows at the Earle, but was picked up and spread outside by youngsters in the audience.

Girls of the Music War Committee, made up of secretaries of music men in the industry, are now devoting their time to aiding wounded service men who were connected with music prior to the war. Sally Gluckstein of Santly-Joy is handling details.

DeLange, Benson Set Up Own Outlet for Tune

Because the three firms owned by Warner Brothers (Remick, Witmark, Harms) are busy with the score for 'Thank Your Lucky Stars' and cannot work on anything else, Eddie Delange and John Benson Brooks have formed Cloud Publications for their own tunes.

Both Delange and Benson are under contract to Warners, the former a lyricist and Benson a melody writer. Their selection of Cloud Publications as a firm name has special connotations for their friends in the music biz.

If It's in
'TUNE-DEX'
It's An Important Tune!

JAN RUBINI
World Famous
VIOLINIST AND CONDUCTOR
Now Entertaining
"OUR FIGHTING MEN"
In South Pacific Area

Earlier Curfew Suggestion As Aid To Public Safety Nixed By Pitt Cafes

Pittsburgh, Oct. 12.

Despite constant shortening up of their booze supply and suggestion in some quarters for a five-day week, local cafe owners still aren't taking too kindly to recommendation of Public Safety Director George E. A. Fairley that bars be closed at midnight instead of 2 a.m. for the duration. Fairley said he was certain an earlier folding hour would be favored by 'reputable restaurants and night clubs,' but a survey among the operators of several top downtown spots revealed that the Safety Director was wrong in his assumption.

Fairley's suggestion was result, he said, of his discovery that arrests of girls in the city had increased around 16% since the first of the year. 'The change,' he claimed, 'would result in a tremendous improvement in the rate of delinquency. Official records show that nearly 50% of reported cases come from pickups in saloons and poorly-operated one-man clubs.'

Public Safety Director was convinced that post-midnight closing hours were partly responsible for nation-wide figures recently announced by FBI, showing that 'for offenses against common decency, arrests of girls under 21 increased 89.5% during the first half of 1943.' Fairley also reported that girls picked up under Pittsburgh's curfew law had totaled nearly 600 since the law became effective on May 3.

USO TALENT RELEASE PEPS NORTHWEST VAUDE

Seattle, Oct. 12.

Recent release of many acts by USO, due to transportation problem, has made a surplus of acts available locally for the first time in over six months, according to Len Mantell, manager of Bert Levey Offices here.

Good acts are being offered so that it is possible to build strong stage shows. Consequently, manager Charles Sale of Warner houses in Aberdeen will use acts at the Bijou on weekends. The Columbia, Longview, is angling for shows Sundays. A number of other houses, reports Mantell, would like to book stage attractions in conjunction with their pix in the smaller towns.

Eddie Rivers, manager of the Keeler-Grand, Walla Walla, being remodeled to open soon as picture house, plans vaude weekends and legit shows when available. Rivers also operates the Plaza at nearby Waitsburg.

Memphis Niteries on Spot

Memphis, Oct. 12.

Suburban night spots in this area are taking it on the chin from the powers-that-be this month.

Sheriff Oliver Hazzard Perry has just shuttered three suburban roadhouses for charges such as selling beer to minors and peddling intoxicants to patrons already overly lubricated. Spots where Sheriff Perry has revoked licenses are the Victory Club, Bill's Place, and Gill's Tavern, all in Shelby county outside Memphis. Their proprietors are seeking to regain the licenses.

Meanwhile, three niteries operating just across the Missiissippi State line in the neighoring state found themselves under surveillance by Memphis OPA officials, who began a systematic check of gas ration stickers on cars parked outside them. The three are the Paddock, Bobby Stevens' and the Tom Cat.

Patrons of all three were ordered before the OPA. First case, that of a Main street clothing store manager, resulted in the ration board yanking all his supplemental gas ration stamps on the groound that he could not satisfactorily explain use of his petrol for a visit to a night club.

At the same time, Memphis city authorities cracked down by arresting five employees of the Paddock who live in Memphis, snagging them en masse late Friday afternoon (5) as they were en route by car to 'work.' Describing them all as gamblers or associated with gambling, the gendarmes filed vagrancy charges against the quintet.

12 Held in Raid On Tampa Burley House

Tampa, Oct. 12.

A trial is scheduled tomorrow (13) in City court on charges filed after a police raid on a burlesque show at the Howard theatre here Wednesday night (6) in which B. E. Gore, theatre manager, and the whole company were arrested.

The charges grew out of what Police Chief Newberger said were numerous complaints of "an indecent and obscene' show. It is the first instance of frontline vice work by police and the local Social Protection Committee, recently formed to help protect soldiers and civilians alike.

In addition to Gore, who was released on a $200 bond, police arrested Charles 'Cotton' Watts, comedian and m.c.; Betty Coette, stripper, and nine other members of the company.

Henie Ice Revue In Indpls. Debut

Indianapolis, Oct. 12.

Sonja Henie's 1944 Hollywood Ice Revue will open an abbreviated tour in Indianapolis with an 11-day engagement at the Coliseum, starting Thursday, Nov. 18. Stops will be made only at Detroit and Chicago, according to present plans, before opening in Madison Square Garden about Jan. 17.

The schedule announced here by Dick Miller, manager of the Coliseum, calls for two weeks in Detroit starting Dec. 3, to be followed by a Christmas night opening in Chicago. Longer runs will be the rule except in Indianapolis, where the stand is for the same time as last year.

The show, which has rehearsed here the past three years, will be set up this time on the west coast, where Miss Henie has been living for the past several months, and in Chicago. The ensemble will be largely feminine, Miller indicated. Catherine Littlefield will direct the production for Miss Henie and Arthur M. Wirtz, with Billy Livingston on costumes. Freddy Trenkler is slated to head the featured skaters with Miss Henie's choice of a partner reported depending on Uncle Sam.

Busboys Walk Out On N. Y. Cafe in Waiter Row

Dispute between waiters and busboys in the Terrace Room of the New Yorker hotel, N. Y., culminated in all but three of the latter walking out on their jobs on the opening night of Benny Goodman's band last week (7). It seems the curtailed busboy force couldn't clean-up and setup fast enough for the waiters, and the latter began holding out on the busboys' percentage of tips in retaliation. Walkout followed.

New Yorker had other troubles, too. It couldn't open its new ice show for press coverage coincidental with Goodman's debut because costumes weren't finished due to difficulty in getting cloth. Accordingly, show's debut for the press occurred Monday (11).

Dexter, 'Pistol' Writer, Into Loew's State, N.Y.

Al Dexter, writer of 'Pistol Packin' Mama,' has been booked into Loew's State, N. Y., during the week of Dec. 3. Working with a six-piece hillbilly band, Dexter opened his vaude tour yesterday (Tues.) at the Palace, Columbus, and goes into various keys in the middle west and New England before playing N. Y.

About a month ago Dexter was the subject of a hot fight between the various booking agencies for the right to book his band. General Amusement Corp. came up with him, however.

Babe Rhodes band winds up four-week engagement at Bill Green's Casino, Pittsburgh, on Oct. 28, and Tommy Carlyn, who was there ahead of Rhodes, will follow him for another four weeks.

Howard Hoyt Named Exec of Lyons Agcy.

Appointment of Howard Hoyt as an executive of the A. & S. Lyons, Inc., agency, is announced by Earl G. Thomas, newly-appointed exec v.p. of the agency.

Hoyt, who formerly operated Hoyt Management, Inc., New York agency, has been assigned to the film and radio departments of the Lyons agency, working in the New York office.

His appointment, one of several staff additions in recent weeks, is part of the expanded Lyons agency program keyed to the post-war show business outlook, says Thomas.

1 Cafe Suspended, 12 Cited in Pitt For Booze Violation

Pittsburgh, Oct. 12.

One cafe owner was suspended and citations against 12 others were issued here last week as the State Liquor Control Board began to crack down on taproom licensees who use 'runners' to buy booze from state stores at retail prices. Recent shortage, with subsequent sharp slash in allotments to individual spots, has resulted in increasing practice of cafes getting additions to their supplies by sending individuals to stores to buy for them. That's expressly prohibited by the law.

First victim in the district was William O. Irwin, who runs small Irwin Cafe in Homestead. His license was suspended for 30 days beginning Oct. 28. Five bottles of whisky marked with the retail stamp were found in his place, agents said.

Many of the taproom owners who have been cited for violations were traced through 'runners' who stood in line at the state stores and then turned over to licensees. Of the 43 bottles sold in one state store on a certain day recently, half a dozen were found in a single tavern, agents disclosed.

'SPANGLES' CIRCUS TOUR OFF; N. Y. STAY IN RED

'Spangles,' the one-ring circus which Robert Ringling presented at Madison Square Garden during the summer, was to have toured, starting next month, but plans to send the show out have been cancelled. Idea was to strengthen the show with acts from the Ringling, Barnum & Bailey circus when the big top winds up in Florida Nov. 1 and then plays the Coast, where the R-B & B outfit has not been seen for the past two or three seasons.

'Spangles' ended up considerably in the red, which was expected to be recouped on the road. Understood that its presentation was stipulated in a contract between Ringlings and the Garden which provides for the R-B & B show opening its season there for another seven years. One-ringer was the first all-summer attraction the Garden has had to date.

Joe Lewis' 1-Nite Layoff

Joe E. Lewis opened at the Copacabana, N. Y., Thursday night (7), but was out of the show Friday night, resuming Saturday.

Comic took the one-night layoff because of Yom Kippur, Jewish Day of Atonement. Perry Como, who was a feature of the Copa's previous show, subbed for Lewis.

Nathan Aides Rose

New assistant to Billy Rose at the Diamond Horseshoe is Ted Nathan, former exec secretary of the Cafe Owners Guild, new organization formed to protect the interests of cafe owners throughout the United States and Canada.

Nathan will handle publicity and advertising, on the Horseshoe, with Wolfe Kaufman handling publicity on Rose's legit shows.

Cracks Safe for $893

St. Louis, Oct. 12.

Safecrackers last week made a neat haul from the Whirl-a-Way Club, a nitery on U. S. highway, six miles from East St. Louis, Ill., and about 10 miles from this burg.

The yeggs got off with $893.

Renewed Discord Threat in AGVA Over N.Y. Local Autonomy Demand

Failure of the coordinating committee of the New York local of the American Guild of Variety Artists to draw up an agenda and hold its scheduled membership meeting of rank-and-file AGVA members, which was slated for mid-September, has brought renewed threats of open discord within AGVA, with the rump committee that's seeking restoration of local autonomy weighing possible court litigation to force action.

The coordinating committee of 21, headed by Milton Berle, George Jessel and Danny Kaye, was named several months ago by Matt Shelvey, AGVA's national administrator, and Dave Fox, N. Y. local director, at the behest of the international board of the parent Associated Actors & Artistes of America. This was done after the rump committee presented a petition to the Four A's demanding action on the autonomy move. However, with most of the coordinating committee members out of town during the summer, the scheduled meetings aimed at bringing out the election of a local slate of officers via a general membership meeting never materialized, although the opponents of the present setup, charging the existence of 'dictatorial methods within AGVA,' contend they had assurance such a meeting would be held before the end of September. They further argue that with Kaye and most of the members back in town, there was little excuse for holding off now and will seek to force a showdown in the matter.

AGVA execs on the other hand pointed to the union's record of accomplishments, particularly in the past six months, as not warranting any change in regime within the N. Y. local, or elsewhere for that matter, and the fact that the failure of the coordinating committee to press for action was ample indication that the latter group is satisfied with the status quo. The rump committee challenges this argument with the assertion that the AGVA execs chose a hand-picked committee of 21 'which would play ball with the present setup.'

Detroit Nitery Men Have Last Laff on Rum Solons

Detroit, Oct. 12.

Nitery men here, who have been whacked over the head frequently by the State Liquor Commission on charges of serving to minors, are having one of those better last laughs.

The State recently issued liquor-ration permits to residents of the State. The big snort the bistro keepers are getting is because the commission, which charged they should be able to sort out juveniles in the drinking spots, now has discovered that thousands of its ration cards got into the hands of juveniles.

The statute called for issuance only to those over 21 but there was no close check to determine whether those who applied were giving their legal age. Now the State has discovered that plenty of 'teen-agers slipped in on them.

Record Biz For Chi's Niteries

Chicago, Oct. 12.

Never before has it been necessary for nightclubs here to turn away patrons almost nightly. Every spot is a ball of fire and every night is New Year's Eve in the Loop.

Sidewalks are as crowded as during the Christmas shopping season, and people walk in the streets to pass the surging crowds in search of amusement. With thousands of conventioneers in town most every week, thousands of soldiers and sailors on leave from nearby camps and naval armories, added to the great number of war workers with more money to spend than they ever had before, the Loop is in a gala mood until wee hours every morning.

The war workers particularly have made the Loop a lively place. Coming downtown after their shift, they're packing the cocktail bars and lounges three and four deep until closing time. They stay so late, in fact, that it has become necessary for the police department to remind several places that there's a four a.m. closing law.

These same workers frequent places they never thought of going in before and in most cases do not know how to order a dinner. One of the city's prominent nightclub operators observed, in many cases, the newly rich worker left the ordering of a dinner to the waiter.

Buying power of the war worker has increased the night business in all first-run downtown theatres, also. No longer content to wait until the film plays their neighborhood theatre at 30c or 40c, they travel to the Loop to see it earlier for 85c. Restaurants are also doing capacity business and it is almost impossible to get a table after a certain time each evening.

B&K Chi Flagship To Continue Stage Shows

Chicago, Oct. 12.

Balaban & Katz will definitely return their Chicago theatre to stage shows on Oct. 22 in conjunction with the showing of Paramount's 'So Proudly We Hail.' It will be a presentation type of show with Dorothy Hild's line of girls and three or four acts to run 30 - 35 minutes because of the 129-minute film.

No other stage bookings have been set until Nov. 19, which will provide for holding over show as long as it draws up to that time, when Phil Spitalny comes in for two weeks. Jimmy Dorsey is set for December.

Alice Lloyd a Grandma

London, Oct. 12.

Alice Lloyd, former international variety star, became a grandmother last week. Comedienne's daughter, Tommy, gave birth to a son. Father is with English armed forces in North Africa.

Grandma Lloyd was first brought to America for a vaude tour by the late Percy G. Williams. She was the wife of the late Tom McNaughton, English comedian.

VAUDE DATES SET FOR 2 N. Y. NITERY UNITS

Two nightclub units are currently being set for tours of vaudfilm houses.

Latin Quarter show, composed of Dave Apollon, Billy Wells and the Four Fays, Bobby May, Pat Parre and the Ben Yost Singers, tees off at the Plymouth theatre, Worcester, Nov. 8. It's the third unit to go out under the nitery's name.

A Copacabana Unit, comprised of talent that's played the N. Y. nitery, is also being whipped into shape, with the tour skedded to begin around Dec. 1.

Both units being booked by Miles Ingalls.

Harris' Mex City Trip To Set LaConga Talent

Jack Harris, owner of La Conga, New York nitery, which uses mostly Latin-American talent, leaves for Mexico City next week to sign acts for his spot.

Harris had been dickering for Las Kickaros, dance team that made a name for itself in Mexico last year, through the Shubert office, but failed to come to an agreement. Pair later went to South America and scored heavily, and Harris is now going to Mexico City, where they are currently appearing, to sign them among others.

Maxine's, Bronx, Contracted By AGVA

American Guild of Variety Artists last week negotiated a contract with Maxine's, Bronx, N. Y., nitery, providing for minimums of $50 a week for principals and $35 for chorus. Pact is similar to the one concluded the previous week with the Red Mill, also a Bronx nitery.

The N. Y. local of AGVA has been concentrating in recent weeks on spots in the Bronx and Greenwich Village, with one of the latter niteries, Pastor's, skedded for signaturing this week. Minimums are still to be worked out.

No Excitement in This Yr.'s N. Y. Rodeo, Unless Cut Up As Steaks

By JACK PULASKI

Madison Square Garden, N. Y., has its annual rodeo, which will be the attraction through October. Premiere Wednesday (6) saw the place at virtual capacity. Whether the crowd was there to see the 'tophands of the western range' as contestants or whether it's an annual habit in New York is a toss-up. Impression was that the performance is lacking of thrills. There seems to be almost as many husky guys with high-heeled boots as ever and the rodeo may become more interesting as the world championship' competitions progress, but the boys will have to get hotter.

Maybe the war has dimmed the lustre of the stunts that are native to the cow country. In these times of beef shortage, the parade of cattle could only impress if cut up as steaks. The 'disappearing herd' of long horn steers couldn't stir the house at all, even if the lithe cowgirls cooked 'em. Against last year's 40 to 50 head, there was also a small portion this year. They were just as bewildered, though, and segued into Roy Rogers, again the show's featured performer.

Rogers is the current 'western' name of Hollywood's horse operas. He brings on a bunch of music playing lads who occupy the center of the arena and that interlude is rather okay, even though extended. Audience liked the square dance number, which Rogers says was originally called 'the kitchen sweats.' He gives out with a yodeling number called 'Haidee Brown' and described 'Pistol Packin' Mama' ironically as the 'most romantic number out of the west.' The boys seem more on beam with 'Home On The Range.'

Bit earlier Rogers is on with his dun-colored, white maned horse 'Trigger,' but the team was not on to the script. He talked and talked and cued, but the handsome nag wasn't in the mood when they are supposed to be ambushed. At least the gun shots were on the level. Ken Boen and his 'old grey mare,' a white horse, were more effective. This is a comedy number and one of the few fresh routines in the rodeo.

Fact that the rodeo has become stereotyped is its chief fault. There is another comic added in the person of Jack Knapp, a bald dwarf who knows his stuff and works all through the show. George Mills and Jasbo Wilkerson are away down the program with the bareback bull riding contest, which finales.

Lefton Impresses

Abe Lefton, billed from Hollywood, does as much to put the show across as any single contributor. He is at the microphone, has an excellent voice and is fast and humorous with his comments. Curious that only one man in the outfit is in soldier uniform, he being Alvin Gordon, a Coastite billed in charge of livestock

The announcements were not only diverting but informative. For in-instance, Lefton said that the steer wrestling, which was formerly called bull-dogging, was originated by a colored lad who found that was the quickest way to down a bull by a man without a gun. Lefton also mentioned that one of the cowhands in the calf roping contest was a former wrestler, Hugh Bennett, (probably known under another name or names).

There is a dude ranch up Peekskill, N. Y., way which has several competitors in the contests and a delegation with flossy silken shirts gave noisy demonstrations down near the chutes.

Roping exhibition tended to feature Junior Eskew, from Ardmore, Okla., but the classiest roper on a horse proved to be Buff Brady, Jr., from Butte...the wild cows in the milking contest looked the scrawniest yet...wild steer wrestling contest calls for a purse of $15,815, while the saddle bronc riding has a total purse of $16,000... some other events have comparative purses, but the bareback bronc riding event only totals $9,580.

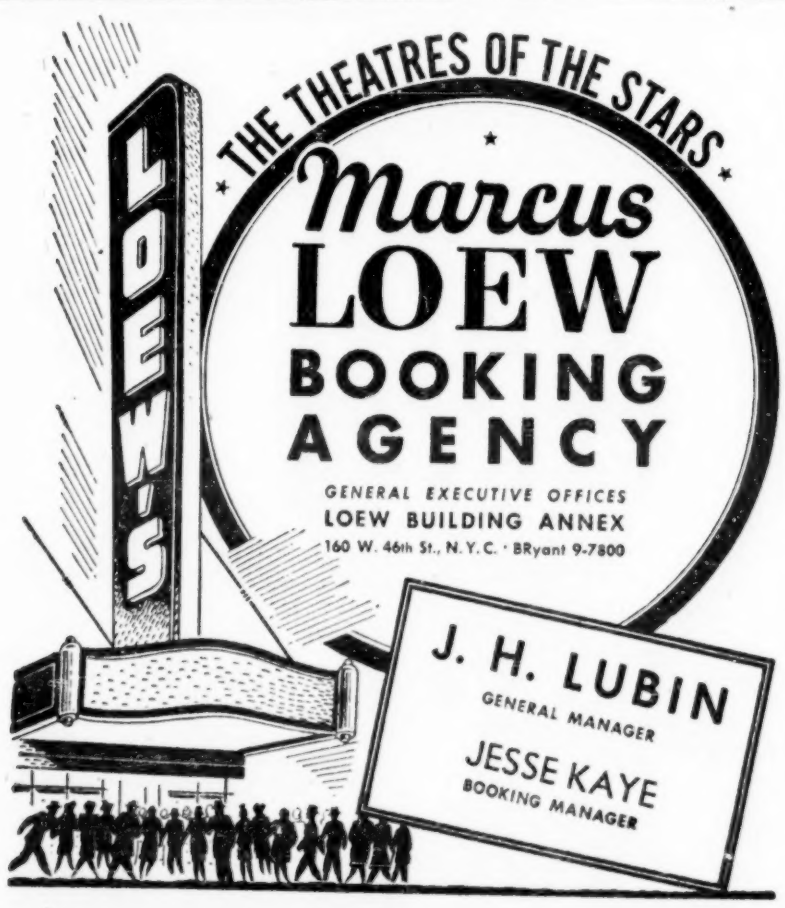
Maurice Spitalny's option at William Penn hotel's Terrace Room, Pittsburgh, picked up for four additional weeks, running his stay there through Nov. 6.

NOW ENTERTAINING THE BOYS IN SCOTLAND

WILLIE SHORE
Personal Management
AL BORDE

PHIL
"TIMBER"
FORREST
"CLOWN PRINCE of NAUGHTY NONSENSE"
KESNER'S SKYRIDE
Chicago
Personal Management
C.R.A. CHICAGO

EXCLUSIVE MANAGEMENT
COOKIE WILLIAMS
Gypsy Singing King of the Piano
A Real Sensation
WRITE WIRE PHONE
Walnut 4677
Walnut 9451
JOLLY JOYCE
Earle Theatre Bldg.
11th and Market St.,
Phila.



Unit Review

Hollywood Pin Up Girls

(ORPHEUM, LOS ANGELES)

Los Angeles, Oct. 6.

Harry Howard's 'Hollywood Pin Up Girls,' with Larry Stuart, Bob & Beverly, Al Gordon Dogs, Amazing Mr. Ballantine, Ben Beri, Arren & Broderick, Pin Up Girls (19); 'Spotlight Scandals' (Mono).

This is the best traveling unit revue to hit the Orpheum stage in many a day. Showmanly entertainment, at least four acts that rate next-to-closing, a comedy line and flash costumes are combined into a compact, fast-moving presentation that is pleasing the customers this week. While lacking a familiar name that can be sold to the local ticket buyers, show nevertheless will collect neat piece of change during its stay.

From opening gun when tenor Larry Stuart comes out to introduce the 'Madame Fifi' number down to the patriotic finale when girls go into a United Nations flag routine show moves fast. 'Fifi' bit features young dancers Bob and Beverly in a jiving routine and number clears the way for Al Gordon and his dogs to take over. Gordon has trained his canines in reverse and cries his heart out trying to get stubborn pooches to do what he asks instead of what they please. It's good for plenty of laughs.

The Amazing Mr. Ballantine is another frustration number, magi trying to imitate a high-class prestidigitator at work. He blunders his way through tricks with smart quips and stage presence that rings the bell. Ben Beri is a slick juggler with novel method of handling his props both for chuckles and appreciation of skill. He winds up with a swell stunt of juggling tambourines in tune to Latin rhythms. Arren and Broderick wind up featured performers with their burlesque on opera. Miss Arren clowns for certain laughs. Larry Stuart's vocal work is excellent and used effectively for introduction of the musical portions.

In addition to 'Madame Fifi,' line of comely femmes do a 'Spanish Fiesta' and 'Tribute to Ziegfeld.' Latter is a nostalgic piece, with girls coming on in elaborate Ziegfeldian costumes as Stuart runs through 'Rio Rita,' 'Whoopee,' 'Show Boat' and other memorable musicals presented by the late showman. Bob and Beverly lend a cake walk portion to 'Show Boat' and girls go into a black-light number that brings out phosphorescent costuming for flash effect. *Brog.*

Nitery Followup

Mme. Claude Alphand is back at the Blue Angel, Herbert Jacoby and Max V. Gordon's class East 55th St. (N. Y.) bistro, and she again fits ideally into the 'continental' atmosphere. That there must be a field for this type of nitery is manifested by the continued click of Le Ruban Bleu and La Vie Parisienne and, due to open yesterday (Tues.) is another along similar lines, Paris Qui Chante, recapturing the Paris-that-sings of pre-war. Ray Bourbon is new to the Angel and this zany comedian with the soprano hips is better than Jean Malin was in his heyday. Bourbon has a madcap manner and, properly spotted in a production, would be quite a wow. Jacoby's main problem is to keep him under proper restraint, although he's never overboard. It's not his wordage, however, as much as his mien and manner. Evelyn Knight is the third act, an adequate pop vocalist, and Ellis Larkins Trio, colored, make with the jive to break things up. The Angel has added a cocktail and dinner session with Bunty Pendleton at the Steinway with her pianologs.

Hotel St. Regis' Iridium Room has reopened for the fall and winter and that means Manhattan's non-saloon season has also hit its stride, for this is one of the classiest spots in America. As in the past two or three years, both atop the Viennese Roof and in the Iridium, the business has been spontaneous and terrific, sans any shows (they used to run the gamut from a Mitch Leisen revue to an elaborate Georgie Hale ice show) save for two solid dance bands. This the Iridium has, Freddy Miller batoning the main combo of eight, and Theodora Brooks heading the smaller ensemble from the Hammond organ. Previously, Ethel Smith clicked here to the degree that she's now on Lucky Strike, and Miss Brooks' electric rhythms from the Hammond should likewise impress. She's an expert technician and produces plenty of Latin bounce from her sambas and other Latin tempos. Dinner $3.50 up; $1.50 and $2.50 minimums after theatre, latter on Friday and Saturday. *Abel.*

OPA SUSPENDS OHIO OP

Youngstown, O., Oct. 12.

Herbert E. Schuler, owner of The Pines, nightclub on the Youngstown-New Castle Road, charged with violating OPA regulations, has lost his ration privileges for two weeks.

New Acts

CHICK CHANDLER
With Gloria Hallward
Talk
16 Mins.; One
State, N. Y.

Chick Chandler is a light comic grabbed off by Hollywood some seasons ago and, like most Coastites emanating from the stage, has an occasional yen for the footlights. He is on next-to-closing at Loew's number one house and does plenty all right as a laugh-getter.

The act is working before Joe Rines' band, show being along unit lines, but Chandler's act is designed to go on in one, rather than full stage. Chandler came east for 'Star Dust,' a legit show that flopped in tryouts and was brought back by Michael Myerberg for repairs. In vaude, Chandler is teamed with Gloria Hallward, also one of the leads in 'Dust,' and she is very decorative. She is on briefly with the comedian, but long enough to attract all eyes.

Chandler is using the empty glass gag, out of circulation long enough to win a laugh now. Train signal bit gets over well enough, but his operating room pantomime late in the routine is the best giggle-getter. Chandler is a personable lad with a breezy style, likely to appear in vaudfilmers until desiring to vamp back to his adopted California. *Ibee.*

OMER PELLETIER
Dog Act
9 Mins.
Music Hall, N. Y.

Formerly teamed with his wife, Evelyn Pelletier, in a unique balancing act featuring a fox terrier, Omer Pelletier is now working only with the dog. Mrs. Pelletier is about to become a mother and does not intend to return to the show biz.

Pelletier is apparently somewhat limited with the new setup, but good dog acts are always entertaining, and this one is good. To carry out the Dancing Pelletiers billing, Pelletier does some simple steps with the dog, but most of the act consists of novel and admirable balancing tricks, in which the dog displays remarkable self-control. *Hobe.*

ARLINE THOMPSON
Songs
10 Mins.
Versailles, N. Y.

Arline Thompson is heralded as out of 'Vagabond King' and it's presumed her sopranoing has been chiefly rostrum, especially in production. For the niteries—and that goes for the varieties—she brings a finely-trained voice, a pleasant personality and a good sense of audience values.

She manifests this with 'Sunday, Monday' and her Kern medley, chalking up a resounding personal click in a floor show which is almost fulsome with talent. *Abel.*

RUTH and BILLY AMBROSE
Dancing
10 Mins.
La Martinique, N. Y.

Mixed ballroom dancing team displays a pleasing array of specially arranged terpology. It's a cinch opener, cashing in handsomely at this spot and an excellent addition to any class cafe revue.

A gay, lively pair, the boy and girl combine waltz, foxtrot, polka and jitterbug routines with their acro-ballroomology.

Though not new, their satirical takeoff on dances such as the polka 50 years ago, contrasted with the jitterbugs of today, is effective. *Mori.*

House-Garr-'Tons' In Oct. 22 H'wood Opening

Hollywood, Oct. 12.

Billy House and Eddie Garr, producing a new musical, 'Tons of Fun,' opens Oct. 22 in Hollywood at the Music Box. They will also co-star in the rowdy piece, which is patterned after 'Hellzapoppin.'

Chorine problem is proving a headache as Clifford C. Fischer is also combing the field for his 'Folies Bergere' now in rehearsal for a San Francisco opening and the supply is none too plentiful.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 12.

Thanks to Dottie Richerson Lamy and Pauline Russell for sending reading matter to the gang.

Agnes Orr and Horace Bentley celebrated birthdays last week.

Percy Wenrich, songwriter who 'cured' here now penciling new song hits in Chicago, he is residing at the Hotel Sherman.

Len Doyle, of 'The Shadow' radio program, stopped off to visit some of the gang while enroute to Canada.

Dave MacFayden shuttered his camp at Lake Kushaqua and returned to N. Y. Years ago he made a trip from Stauch's, Coney Island, to Frisco in a covered wagon, plugging songs from the rear end of the wagon.

Write to those who are ill.

Attention, Artists!
SHIRLEY SHAININ
NOW ASSOCIATED WITH
Theatrical Consultants
1775 Broadway, New York
Suite 723 CO. 5-8340

WATCH
PEETA SMALL

ROY DOUGLAS
The Novelty Ventriloquist
Featuring EDDIE DOLAN
Currently BAL TABARIN, New York
Booked for Two—Played for 15 Weeks
—and HELD OVER indefinitely
MANY THANKS TO JACK LEWIS
Management—HARRY LEE, 1585 Broadway, New York

RINELLA'S BROWN DERBY ★ AMERICA'S FUNNIEST SHOW
TED SMITH, M.C.—TOMMY RAFT—SOL FEOLA—ADELINE NIECE — JACQUELINE MIGNON — FRANK PICHEL'S ORCHESTRA — TAYE VOYE TRIO — THE DOLLODIANS.
Phones: State 1307-1308

Variety Bills

WEEK OF OCTOBER 15

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (14)
Duke Ellington
Peg Leg Bates
Patterson & Jacks'n
Deep River Boys
Lena Horne
State (14)
B Wells & 4 Fays
Prof. Backwards
Diosa Costello
Hannah Williams
Jay C. Flippen
Rex Weber
WASHINGTON
Capitol (14)
Florence Hin Lowe
Jan Murray
Virginia O'Brien
Mazzone & Abbott
Ben Yost Quartette

Paramount

NEW YORK CITY
Paramount (13)
The Ink Spots
Tony Pastor Bd
Toy & Wing
Pat Henning
BUFFALO
Buffalo (13)
Cab Calloway Bd
MIAMI
Olympia (13)
B Dupree & Charlo
Cleo Florenz
Judy Manners
Grandma Perkins
Don Cummings
OMAHA
Orpheum (13)
Sunny Dunham Bd

RKO

ALBANY
Palace (7)
Cab Calloway Bd
BOSTON
RKO (14)
Dante Co.
(7)
Johnny Long Orc
Danny Drayson
Marion Hutton
N Rae & Waterfall
CLEVELAND
Palace (14)
Clyde Lucas Orc
Danny Drayson
Al Dexter & Gang
Sybil Bowan
The Juvelys
(7)
Ann Corio Rev
Earl Williams Bd
Williams & Dust
Charles Stewart
Frances Wills
Eddie Foy, Jr.
COLUMBUS
Palace (19-21)
Richard Himber Or
Allan Jones
Carter & Moreland
Ann Anderson
(12-14)
Clyde Lucas Orc
Al Dexter & Gang
Sybil Bowan
The Juvelys
ROCHESTER
Temple (15-17)
Ann Corio Rev
Herb Miller Bd
Williams & Dust
Charles Stewart
Frances Wills
Eddie Foy, Jr.
(8-10)
Tommy Tucker Orc
Billy Reyes
Bellet & English Br
(4 to fill)
(11-13)
Bob Douglas
Jean Dawn
Ronnie Carver
Eddie Hanley
The Duanos
Lynbrook (16)
Georgette Daniels
Marjorie Olman
(3 to fill)
BALTIMORE
Hippodrome (14)
6 Marveletes
Cordan & Sawyer
Pat Rooney
Sharkey
DeVal, Merle & Lee
State (14-16)
Rio & Rita
Fitz & Carroll
Aunt Jemima
Al Libby & Betty
(17-20)
Lynn Parri
BOSTON
Majestic (14)
Rubinoff
Sandy Lang Co
Coley Worth
BRIDGEPORT
Lyric (15-17)
Gracie Barrie Orc
Bernie West
Allan Jones
Ruthie Barnes
CAMDEN
Towers (15-17)
Royce & Laport
Lee Marmer
Sully & Thomas
Linham 4
EASTON
State (14-16)
Tommy Tucker Orc
Billy Reyes
G Church & Hale
ELIZABETH
Liberty (15-17)
Jean Dawn
Russell & Farrar
Hi Sands
(2 to fill)
FALL RIVER
Empire (12-14)
John Kirby
Keaton & Armfield
M. Ling & Hoo Shee
The Kemmys
N Stanley & Marty
Juggling Jewels
HARTFORD
State (15-17)
Woody Herman Orc
Paul Winchell
Marion Daniels
NEWARK
Adams (14)
Bobby Sherwood Or
Merry Macs
Dick Buckley
Eleanor Teeman
NEW BRITAIN
(17)
The Cabineers
Joan Brandon
Howard Ross
Wilfrid Dubois
The Karolis
Cliff Edwards
PHILADELPHIA
Carman (14)
Victor Charles
Harmonettes
Nash & Evans
Duanos
Fay's (14)
Cootie Williams Or
Billy Eckstein
Jim Wong Tr
PROVIDENCE
Metropolitan (15-17)
5 Cardovas
Keaton & Armfield
June Preisser
Ted & Art Miller
Hylton Sis
Ford, Benny & B
SPRINGFIELD
Court Square (14-16)
Ted Leary
Bob Douglas
Gay Nineties Rev
WASHINGTON
Howard (14)
Jimmy Lunceford O
Miller Bros & Lois
Leon Collins
Radcliffe & Jenkins
Tina Dixon
WATERBURY
Poli (13-14)
Gracie Barrie Orc
Bernie West
Rollo & V Pickery
(1 to fill)
WOONSOCKET
New Park (15-17)
Jimmy Costello
Harris & Hunter
The Kemmys
Rollo & V Pickert
Juggling Jewels
WORCESTER
Plymouth (11-13)
The Merry Macs
Hannah Williams
Jimmy Costello
Ted & Art Miller
Lloyd & Willis
Rubinoff
Sandy Lang Co

Southern

ANDERSON
Criterion (20)
Women and Songs
ASHEVILLE
Plaza (17)
Berni Vici Rev
ATLANTA
Roxy (17)
Don Fitch Rev
The Hickory Nuts
The Graysons
The Banfields
AUGUSTA
Modjeska (21-23)
Jolly Joyce Rev
BIRMINGHAM
Pantage (21-24)
Berni Vici Rev
CHARLESTON
Victory (18-19)
Temptations of '43
CHARLOTTE
Broadway (22-23)
Everybody Swing
COLUMBIA
Carolina (19)
Texas Jim Robertsn
CONCORD
Paramount (18)
Gags & Gals
DANVILLE
Rialto (19-20)
Gags & Gals
DURHAM
Carolina (22-23)
Gags & Gals
FLORENCE
Carolina (20-21)
Texas Jim Robertsn
KNOXVILLE
Bijou (17)
Berni Vici Rev
MACON
Auditorium (19-20)
Ada Leonard Orc
MOBILE
Lyric (20-24)
Temptations of '43
NEWPORT NEWS
James (18-20)
Follies Americana
ROANOKE
Roanoke (19-20)
Everybody Swing
SALISBURY
State (21)
Everybody Swing
SPARTANBURG
State (18-19)
Jolly Joyce Rev
WILMINGTON
Carolina (21-23)
Follies Americana
WINSTON-SALEM
State (21)
Gags & Gals

Warner

NEW YORK CITY
Strand (15)
Sammy Kaye Orc
Shea & Raymond
Lyda Sue
(8)
Sammy Kaye Orc
Shea & Raymond
Lyda Sue
PHILADELPHIA
Earle (15)
Johnny Long Orc
Glenn Miller Singers
Ladd Lyon
(8)
Woody Herman Orc
Marion Daniels
Paul Winchell
PITTSBURGH
Stanley (8)
Phil Spitalny Orc
June Lorraine
WASHINGTON
Earle (15)
The Roxyettes
Frank Paris
Lowe, Hite & Stanly
(8)
Roxyettes
Frank Paris
Lowe, Hite & Stanly

Independent

NEW YORK CITY
Music Hall (14)
Dancing Pelletiers
Ken Davidson
John Scott
Marg Williamson
Ed Chas Steffe
Roxy (13)
Bert Lahr
Paul Haakon
Patricia Bowman
The Imaginators
Hector & Pals
Lucille Manners
Paul Ash Orc
Apollo (15)
The Briants
Crotona (12-13)
Hearn & Blue
Ralph & Shirley
Don Riccardo & M
Hi Sands
Helene
ATLANTIC CITY
Steel Pier (17 only)
5 Grays
Jackie Green
Cappy Barra
Nash & Evans
Harmonettes
LONG ISLAND
Hempstead (13)
Gene Doyle
Jamaica (14-17)
Ralph & Shirley
Hal Neiman
Don Riccardo & M
(2 to fill)
(14 only)
Marjorie Olman

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Jane Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
James Barry
Harlem Highlanders
Ed Farley
Lowell Pontee
Armando's
Ann Francine
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Laura Wilson
Sally Goodwin
Moya Gifford
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Odette Athos
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Gary Goldman
Nicholas Khadarik
Anna Kozakevich
Nadia Veralle
Vladimir Lazarev
Natasha Iratova
Elsa Brooks
Constance Love
Milton Cooper
C. Codolban Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Kay Parsons

BEN BERI
With HARRY HOWARD'S
"Pin Up Girl Revue"
Placed By: EDDIE SMITH
Paramount Building, N. Y.

Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Bunny Pendleton
Evelyn Knight
Ray Bourbon
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Mildred Bailey
John Sebastian
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gave Dixon
Lillian Fitzgerald
Althea
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Marjorie Hall
Sandra Shaw
Peggy O'Neill
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Trio
Barry Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Gaby Gero
Virginia Fait
Julia Gerity
Singing Waiters
El Chico
Lita & G Cansino
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Cuarteto Lirico
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Boag
Frances Henderson
Naval Cadets
Marty Gold Orc
Greenwich Village Inn
The Smoothies
Evelyn Brooks
The McArthurs
Mildred Ray Gls
Ned Harvey Orc
Prado Rhumba Bd
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Juanita Juarez
Rolando
De Marlos
Wally Wanger Line
Hilda Salazar
Maya Orc
Carlos Varelas
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
(Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Jack Marshall
Carey Twins
Ginya Lynn
Terry Lawlor
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Vaughn Monroe Orc
Maurice & Maryea
Senor Wences
Ray Arnett
Murphy Sis
Dorothy Keller
Mishel Gorner Orch
Henry Jerome Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ted Straeter Orc
Folies Bergere
Sally Rand
Marty Gold Orc
E Madriguera Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikai
Hotel Lincoln (Blue Room)
Georgie Auld Orch
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
B Goodman Orch
Gene Williams
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Connie Collins
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Charlie Barnet
Buddy Briggs
Sammy Birch
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
T Dorsey Orch
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Meditas
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Ber-mar
Tino Valente
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Frank Sinatra
Volkoff & Mladova
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Hal McIntyre Orch
Arnaut Bros
Masters & Rollins
Jimmy Ray
Jerry Bergen
Dave Dennis Orc
June Taylor Dcrs
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Jo Ann Collier
John Rockwood
Burke 2
Kay Marshall
Renee
Romero & Rosito
Danny Higgins
Jean Louise
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Marion Robinson
Chocolate Bards
Clarence Profit 3
Chiquita Brazil
Nat Jaffe
Joe Stell
Princess Sahloo
Ruth Gibson
Joan Ellis
La Conga
Don Arres
Charros Gil Trio
Poll Mar Gls
Harwal
Machito Orc
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueens
Maxi Bergere Orc
Iocasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmit Bros
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Nickie Dncrs
De Maye & Moore
Marilyn Myles
Kirk Wood
Sherry Britton
Monte Carlo Beach
Dick Gasparre Orc
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Caillaux
Myrette Ponselle
Sylvie St. Clair
Richard Manning
Jeanne Morain
Leonard Elliot
Irma Jurist
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Jane Kean
Dean Martin
Valentinoff
'Three Sisters'
Charles Baum Orc
Herbert Curbello Bd
Rogers Corner
Korn Kobbiers
Harry Lefcourt Orc
Waikiki Hula Maids
Jeanne Claire
Victor Quartet
Harold Green
Connie Howell
Ross MacLean
Al Sater
Phil D'Arcy
Al Haas Orc
Ruban Bleu
Maxine Sullivan
Nadya Norskaya
Irwin Corey
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molino
Manuel San Miquel
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Sarasate Orc
Versailles
Carl Brisson
Val Olman Orc
Panchito Orc
Lu-Cellia
Chris Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Dorothy Bird
Al Robinson
Martha King
Eddie Ashman Orc
Village Vanguard
Leadbelly
R Dyer-Bennett
Helen Howe
Don Frye
Ray Parker 3
Wivel
Bob Lee
Pevek & Mary Lea
Tommy Hayden
Yvonne & LaMarr
Gertrude Hild
Harry Horton Orc
Carlos Varalas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Count Le Roy
Avis Andrews
Don Redman Orc

Night Club Reviews

Copacabana, N. Y.

Joe E. Lewis, Hermanos Williams Trio, Barry Sisters, Larry Brooks, Don Liberto, Winn Seeley, Samba Sirens (8), Sonny Kendis and Frank Marti Orchs; $2.50 *and* $3.50 *minimums.*

Joe E. Lewis has a new song about rationing, but so long as he doesn't ration himself—and his 45-minute performance here opening night was positive indication that he isn't—everything is again right with the humorous side of N. Y. night-club life. Also the boxoffice. The preem drew such a jammed house it looked as though Monte Proser, Julie Podell and Jack Entratter were giving away goldbricks along with Lewis.

The comic only recently returned from New Guinea, where he did a bangup job of entertaining American armed forces in the South Pacific area. Having come in contact with plenty of action, Lewis evidently went to some pains to fortify himself—with new material. Most of it is excellent; only one number is weak. At the 2 a.m. show, however, Lewis yanked the 'Bungalow' special and had clear sailing with his pixie, ad lib-like delivery that's so socko as to rank him the No. 1 nocturnal funster in the country. His 'Pittsburgh, Pa.,' delineation of 'As Time Goes By' and 'Please Bring Back Burlesk' are still nifty, but his biggest howl is with the song anent the possible rationing of love. It's something along the lines of his standard 'The Groom Couldn't Get In,' only funnier and, naturally, more topical. Austin Mack, per usual, is at the piano.

Besides Lewis, only other new act in the show is the Hermanos Williams Trio, two men and a girl, whose manner of presenting an acrobatic routine is both novel and excellent. The patent-haired males appear to make a career of brushing back their hair, but it soon becomes evident that this gesture, along with their fine balancing and tumbling tricks, are all perfectly timed to the Latin tempo of their musical arrangement and the girl's nice singing. Their's is an unusual act and, as elsewhere, it's solid here.

Otherwise the show's ingredients are holdovers, except for some of the costumes of the Samba Sirens, who are as pretty as Lewis is funny. The Barry Sisters, originally from radio, do a neat job of harmonizing; Larry Brooks, baritone, does very well with a medley of 'Oklahoma' tunes, and Don Liberto, a ballet-type of tapster, and Winn Seeley are okay in handling the hoofing chores.

Sonny Kendis and Frank Marti's bands, latter on the Latin tunes, alternate for the musical chores, with Kendis doing plenty alright with the assignment of playing the show.

Scho.

Versailles, N. Y.

Carl Brisson starred in Boots McKenna revue featuring Lu-Cellia, David Brooks, Arline Thompson, Chris Cross, Corday & Triano, Irene Hawthorne, Marion Niles; seven Ver-Sighs (Eleanor McConville, Ellis Bryant, Margie Murphy, Lisa Kirke, Dianne Van Alst, Joan Manners, Claudia Pierce); costumes, Billy Livingston, Kathryn Kuhn, Juliette; orchestrations, Ray Sinatra; Val Olman and Monchito Bands; three shows nightly; $2 *and* $3 *supper minimum.*

Nick and Arnold and John Boggiano have one of the best floor shows in town, its sole fault, if fault it is, being an over-generosity of ingredients. Considering the wow impact of the Versailles' holdover star, Carl Brisson, whose presentation is elastic, and contingent only on his encores—he did over 20 numbers the opening night—the problem of timing and streamlining is a must. Producer Boots McKenna undoubtedly will take care of that. Stager otherwise has done a tiptop floorshow chore.

While show is overboard, it's all quality. Corday & Triano work often and hard with their sundry terps, chiefly with emphasis on the Latin. Lu-Cellia is a Cuban coocher, working her nanyengo routine on a giant tomtom. It's an exotic specialty and can play anywhere. David Brooks is the juve lead and OK, singing a nice song throughout. Arline Thompson (New Acts) is the prima. Chris Cross works his ventriloquial specialty as a novelty, utilizing an effective phosphorescent paint for the dummy. Irene Hawthorne's Portuguese castanet dance and Marion Niles' taps round it out. But the big draw is Brisson who, however, because he works only the midnight and 2 a.m. show, presumably necessitates a generous assortment of hors d'ouvres for the 9:30 dinner frolic.

Brisson, in top hat, impeccable tails and a dimpled manner of swoon-crooning, belies his background as Carl Peterson, onetime Danish amateur boxing champion. However, there's no gainsaying his excellent physique and what's more his surefire manner of merchandising many of the more memorable of yesterday's international hit parade, ('Capri,' 'Beer Barrel Polka,' 'Cocktails for Two,' 'Gardenia,', etc.), most of which he first introduced in London, Copenhagen or Hollywood. These he fortifies, of course, with some newies and specials of his own. The former film star (Paramount had him in the U. S., and he made countless pix in England) is the new boff of the cafes, a cinch for all the class hostelries and clubs, with film and stage bids in the offing.

Productionally, the show is ultra. Billy Livingston, 20th-Fox ace designer, did a bangup job with the costumes, and Kathryn Kuhn and Juliette have assisted with special creations for Miss Thompson and Miss Corday. Lee Warner and others have contributed some nifty special songs. The seven Ver-Sighs are lookers, easily among the prize beauts in anybody's saloon, and undoubtedly will be snagged by Hollywood which periodically raids the class Gotham bistros whenever a cycle of filmusicals crops up. Val Olman maestros an excellent show accomp, besides the major dansapation, and Monchito is now in Panchito's congarumba band spot.

Abel.

La Martinique, N. Y.

Danny Thomas, Jerry Wayne, Ruth & Billy Ambrose, Line (5), Maximilian Bergere Orch; $3.50 *minimum.*

Aside from the addition of Jerry Wayne and Ruth and Billy Ambrose (New Acts) the lineup here remains practically the same as during five preceding weeks. That adds up to bright, highly satisfactory allround entertainment mainly centering around Danny Thomas, a terrific comedian.

Though an entirely different stylist Thomas is not an unworthy successor to Jackie Miles who helped establish both himself and this nitery last year.

Thomas combines excellent delivery with surfire material. He's a sock from the opening 'Berchtesgaden Choo Choo,' through his various dialects, to the 'Wailing Syrian' tirade against 'the bosses.' 'Chloe,' which he delivers only following heavy applause and as a second encore, is an ill-advised and not very funny piece which Thomas can well leave out of his rep.

Jerry Wayne, from radio's 'All Time Hit Parade,' who recently broke into the nitery field via the Park Central hotel's Coconut Grove, N. Y., shows considerable improvement since his first engagement, has developed greater assurance on the floor and proved a likeable entry. His rep is well chosen, including pops such as 'Paper Doll,' 'People Will Say,' etc.

Line of girls, on three times, is adequate while the Bergere orch provides first rate show and dance music.

Ruth and Billy Ambrose, dancers, reviewed separately under New Acts, click nicely.

Mort.

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, Oct. 8.

Yvette, Myrus, Pancho Rhumba Orch (6), Alan Holmes Orch (12); $1.00 *cover.*

Yvette, of the Clipper crash, billed into this swank Hub bistro, is knocking 'em dead.

The gal, appearing in a black-and-red bouffant gown which doesn't do her looks a bit of harm, works overtime with eight or 10 songs which she puts over with a wide margin. She does a couple of old-timers like 'These Foolish Things,' a couple of novelties like 'Paper Doll,' a couple of sentimental hits like 'Sunday, Monday,' and finishes off with the Cockney bit, 'I'm Going to Get Lit Up.' What she may lack in actual vocal quality, she more than makes up for in personality and style, and that, with a bit of audience kidding, puts her over big from the gong. She's to be presented a citation here this week from the National War Fund for her boff USO tour.

Myrus, who's been big here for some time with his staggering mind-reading act, still calls 'em, and is set for another eight weeks. He's been getting plenty of news breaks recently, one of them coming when he called the second series game on the nose. He works nearly a half hour and draws much biz.

The Oval Room, long a click in the Hub, still operates to capacity almost nightly, drawing a society and near-society crowd of regulars. Adjoining Sheraton Room operating, too, and biz great.

Elie.

'Winged Victory' Seen Winter Fixture On B'way; Set for 12-Week Minimum

'Winged Victory,' the Army Air Force play authored by Moss Hart, will be a winter fixture on Broadway. Booking at the 44th Street calls for a minimum of 12 weeks starting Nov. 20, service attraction, in aid of the Army Emergency Relief, having the privilege of extending the date. Four or five days will be necessary to install the turntables used in the performance, which means that 'Rosalinda,' which moved back to the 44th Street last week, must be provided with another house three weeks earlier than intended. Operetta management assented to moving out Nov. 13 provided the Shuberts provided another acceptable berth, which will probably be the 46th Street.

Deal for use of the 44th Street is different from that for 'This Is the Army' when it played the Broadway, N. Y., last year. Reason is that 'Army' used the house during summer, when it was dark, on a four-walls basis and staffed it with men in uniform, although there were some civilians also used. Army people in charge of the booking for the new show state the terms are entirely satisfactory.

'Victory' will be scaled at $4.40 top except Saturday nights, when the price will be $5.50, similar to the price scale of several Broadway leaders.

Double Play

A Tinkers-to-Evers-to-Chance was worked out in Boston some weeks ago when both John Wildberg ('One Touch of Venus,' produced by Cheryl Crawford) and Mike Todd ('Naked Genius') were there breaking in their shows. Lee Shubert was also in Hubtown o.o.ing both productions, which were then in the process of juggling their Broadway theatre bookings. Not present was Moss Hart, who was faced with a housing problem for 'Winged Victory' and was frantic because the Broadway theatre was unavailable. The Imperial was spoken for on behalf of 'Venus,' and Todd has the option of coming into that house Jan. 1 with his 'Mexican Hayride,' the new Cole Porter musical.

Understood that all agreed that the Imperial would be too small for the Air Force show, assuming it's the hit many believe it will be; and, secondly, it certainly wouldn't look good for any commercial producer to decide he wants the Imperial, and be faced with ousting a Government project, which is what Hart's Army Emergency Relief legit production amounts to. Hence the 44th Street was decided upon, especially because of its larger capacity, and 'Venus' was switched to the Imperial, until Todd gives notice around Dec. 15 that he is ready to move in two weeks later, as understood with Shubert.

WB Trailerizes Legit 'Janie' Which It Owns

Chicago, Oct. 12.

Forthcoming engagement of 'Janie,' at the Civic theatre, Chicago, is getting an intensive exploitation build-up in the 33 local Warner Bros. houses. The picture company, which owns the screen rights to the comedy, will run trailers and set up lobby displays all during the 'Janie' stay here. Idea is to enhance the value of the play as a potential film property.

WLB OK's 5% Raise To Chicago Stagehands

Chicago, Oct. 12.

Approval has been given the Chicago stagehands union by the War Labor Board for a 5% increase, effective at once. Rate was agreed upon sometime ago by the theatre managements.

At the same time approval was given to make the raise retroactive as of Sept. 1, 1942. This angle, however, is subject to negotiation between the union and the theatres.

Allen Seeks Play

Lewis Allen, who recently directed 'When Our Hearts Were Young and Gay' at Paramount, intends becoming a producer on Broadway on his own. He's currently on his way east, and hopes to find a suitable legit script.

Before joining Paramount, Allen was a director and general production assistant for Gilbert Miller.

Ballet, Now an Integral Part of Musical Clicks, Draws Mob to Met Bow

By GEORGE ROSEN

Now that ballet has been translated into terms of Broadway boxoffice as an integral part of the town's top musical and operetta attractions, the opening of the Ballet Theatre's season at the Metropolitan Opera House, N. Y., Sunday (10) took on the aspect of a regular first-night legit opening. Anxious to see the mccoy versions of the modern ballet from which stemmed such sock dance interludes as Agnes de Mille's dream sequence in 'Oklahoma' and the 'Ozone Heights' terpsing in 'One Touch of Venus,' the Broadway mob was conspicuously in evidence as S. Hurok ushered in the new ballet season.

The opening night's program gave Broadway musical producers a new mark to shoot at, particularly in the presentation of 'Mademoiselle Angot,' which was given its world premiere.

Probably one of the most lavish and ornate productions yet attempted by Ballet Theatre, highlighted by Matislav Douboujinsky's costuming, it was ample tipoff why the ballet company, despite its capacity audiences and weekly grosses invariably topping $40,000, nevertheless is lucky to wind up in the black. 'Angot,' thanks to Leonine Massine's choreography and performance as a jealous barber given to swoons and rages, likewise tipped Broadway showmen on how the ballet can be utilized with maximum results for comedy effect.

Alicia Markova's performance in the title role of 'Princess Aurora' was the evening's outstanding click, so far as the ballet enthusiasts were concerned. Antony Tudor's 'Lilac Garden,' in the modern vein, and 'Capriccio Espagnol' rounded out the program.

Ballet is in the Met for four weeks before starting on a tour.

NATHAN, 3 OTHERS QUIT CRITICS CIRCLE

The N. Y. Critics Circle is in a dither, one of the replacement reviewers being named as the principal steamer-upper. Present row probably emanates from the Circle's session last spring, when the 'best play' of the season was named after dissenting opinions were voiced and then reached print.

George Jean Nathan, of Esquire and the Journal-American, is quoted as saying that 'criticism had fallen to a low estate' and he resigned from the Circle on the eve of the outfit's annual meeting Tuesday (12) afternoon, along with Wolcott Gibbs, of the New Yorker, Stark Young, New Republic, and Burton Roscoe, World-Telegram.

Rascoe, who replaced John Mason Brown as critic for the World Tely, when the former joined the Navy, violently objected to the Circle's procedure when 'The Patriots' was chosen for the annual award among last season's plays. Rascoe held out for 'The Skin of Our Teeth' and in a subsequent column lambasted his fellow reviewers' methods. That brought a sharp rebuke from the late John Anderson in the Journal-American. Louis Kronenberger, of PM, stepped in as acting head of the Circle, succeeding Anderson.

Rascoe and Gibbs have been arguing in print for some time, the former charging the latter with copping his stuff. Gibbs came back with a crack about 'robbing the poor box.' Gibbs came forth with something in the current New Yorker that may have roused the World-Telly man. In referring to a new play which he didn't like, Gibbs commented: 'a remarkably conscientious study of its plot can be found, as usual, in that department of the World-Telegram known to me for some reason as Burton's Anatomy of Rascoe.'

Nathan, in his latest 'Theatre Year Book,' also took a poke at Rascoe in retaliation to a columnar crack. Rascoe came out for dissolution of the Circle, which he describes as 'being little more than an arrogant social club.' When he heard that others were walking out on the circle, he said he was going to resign, too, as there is 'no real reason for its existence.'

Off-Path Camps

Continued from page 4

in to the cities, or are badly wanted where they are. They're stuck. They get little, and in places *no* entertainment of any sort. One commanding officer said to me with a knowing look in his eye, 'O'Hara, they've got to do something. Conditions are very bad.'

More Musical Instruments

While thousands and thousands of musical instruments have been sent out, not enough have been sent, nor enough reading matter, nor enough entertainment. And in the matter of entertainment, the War Department, if I am to believe what I have read in 'Variety,' has only recently got around to addressing itself to home-talent-by-and-for-service-men entertainment, the best type there is! To my exact knowledge this has been neglected, and could easily be attended to and it would do wonders in these large open spaces. A camp such as Edwards should have a dozen small groups, one and two-men entertainments, using the recreation halls. Edwards has about 30 such halls, and for the most part they are not used at all for shows, much as they could and should be used. They have a stage, dressing rooms and seat accommodations for about 800 men, and in one year I have seen only one show in these recreation halls.

Army Song Book Oldies

Men like to sing, themselves, but the official Army Song-book is filled with such 'oldies' that the book, so far as I can learn, has been completely abandoned. I have myself seen packing cases with tens of thousands of these books, as yet unopened. In all my months with USO I have yet to see one of the Army Song-books in the hands of a service man. Yet, given the up-to-date songs, the boys sing as they never did, even in the last war. They love to sing. They should have a song book with a few hundred Hit Parade songs, words only, a small book that could be carried in their shirt pockets. This would be invaluable since it would be taken on bivouacs, on hikes, on overnight 'problems' and would be the basis of never-ending enjoyment. Without a song book the problem of singing is so handicapped as to make it impossible.

Many ask why our men are not singing as they did in the last war. I happen to know the answer to that because I was in the very thick of it right from the start. We had song-books in the last war of up-to-date songs. Feist, for one, printed a million and sent them out to us song-leaders, small, compact little books with popular songs, words, and in some cases, the tunes.

The Army Hit Kit is supposed to take the place of a song-book. As well look for good congregational singing in Church with an occasional leaflet. It's too fantastic to be taken seriously, just another error. What the boys need are not leaflets, but a book with about 300 choruses printed. Such a book could be manufactured with little or no difficulty, provided we on the home-front get through our heads the terrible ordeal our boys are going through in both our U. S. camps and overseas. I have heard excuses by the dozen why a little book like this can't be printed. These excuses emanate from un-thinking people. They are looking for an out. They are not taking into consideration the isolation and desolation we are visiting upon our boys. God knows their lot is bad enough without our making it still worse.

Thanks to Jolson and Benny! They have started something. Now let's all get behind them and clean this whole thing up. *Now* is the time, with winter coming on fast, with those long, cold nights with no shows, no movies, no song books, no small instruments, no nothing, except excuses and whereases, and counter-arguments.

Let's cut down on the 'paper reports,' the swell snapshots, the cooked-up publicity and 'human interest' stories, and let's make a complete investigation of every spot in this country where our boys are stuck, see what they have in the way of entertainment, and what they have not, and go right after the job. It can be done. When done, this great impact will follow through and find its way into all the recesses of the earth where our boys are. Do it now, here, and the rest will take care of itself.

Yours for the boys.

Geoffrey O'Hara.

Inside Stuff—Legit

Closing of 'Blossom Time' at the Ambassador, N. Y., last Saturday (9), to tour as it has for years, ends the curious situation that permitted it and 'The Student Prince' to be classed as stock on Broadway, then revert to production basis on the road.

Difference is that 10 performances weekly are permitted in stock, whereas eight times per week goes for regular attractions, one-eighth more pay applying to each additional performance. 'Prince,' which spanned the summer at the Broadway, and 'Blossom' were on a nine-performance schedule. Musical stock also permits lower pay for the chorus. That accounted for a 'rebellion' in the 'Prince' ensemble when the show came in from the road and was granted stock classification, with the result that 11 male singers walked out.

Whether the same change in status will be countenanced by Equity in the future is questioned, it having been proposed that any show playing more than three weeks on Broadway be rated as production. If a show starts as stock and then is reclassified, differences in pay would be retroactive.

One or more changes will be made in the 'Blossom' cast. Alexander Gray is leaving, slated to be replaced by Roy Barnes, also of the cast. Latter is not to be confused with T. Roy Barnes, former vaudeville and picture comedian, who died three years ago.

'Rosalinda,' which opened at the 44th Street, N. Y., moved to the Imperial for the summer and switched back to its starting spot last week, is about to celebrate a year's stay on Broadway. Recalled that Lodewick Vroom, who presents the show for the New Opera Co., was advised not to open after a supposedly wise showman saw the dress rehearsal.

Insiders know, too, that 'Rosalinda' came close to folding after the premiere. Debut was on a Wednesday night. Two days later the socialite women who financed the operetta were told that $5,000 was needed for the payroll. They were inclined to decline but came through with the needed coin after considerable convincing.

'Rosalinda' was supposed to finance New Opera's grand operatic presentations at the Broadway but so much money was burned up there that the 'season' ended within a short period. However, the musically-minded Park avenueites were encouraged by 'Rosalinda' enough to sponsor 'The Merry Widow' (Majestic), one of the first clicks this season.

Arthur M. Wirtz, the Chicagoan who presents 'Stars on Ice' at the Center, Radio City, with Sonja Henie, tossed his third party Sunday (10) to mark another anniversary of the skating shows in the same spot. However, there were a couple of interludes, occasioned when 'It Happens on Ice,' the first rink revue, toured for some weeks and resumed somewhat revamped. Last spring, too, 'Ice' suspended for a couple of months, resuming early in July with added numbers.

Successes of 'Ice' have proved a solution of what to do with the Center, which puzzled the Rockefeller interests for a long time. House has a natural draw from visitors to the Music Hall and Radio City, and its pop-ticket scale has also been an important factor. Although some managers do not classify 'Ice' as a legiter, it is regularly so listed and advertised with Broadway's attractions.

'One Touch of Venus,' at the Imperial, N. Y., newest clicker among the musicals, which first got the okay during the Boston tryout, cost $115,000 to produce, split up among no less than 17 backers, most of whose names are not familiar to show business. Exceptions are Paramount and Howard Cullman. The investors were said to have been attracted by Jean Dalrymple, show's press agent, who has a 5% hunk. It is the second major success from Cheryl Crawford, who presents 'Venus,' with John Wildberg associated, their first being the revival of 'Porgy and Bess.'

'Venus' came to town with an operating profit of around $7,500 earned in Boston, the net having been reported double that amount. At $4.40 top, with a $1.10 tilt Saturday nights, show can gross over $34,000, which mark it should approximate this, the first full week. It can break even on its share of a $21,000 gross.

Warren O'Hara and Elmer Kenyon, company manager and advance agent, respectively, for 'Skin Of Our Teeth,' weren't long in making new connections when Thornton Wilder play folded suddenly in Boston after only a week on the road. O'Hara immediately rejoined 'Arsenic and Old Lace' in Pittsburgh, show he had been with until day before he went to Boston to take over 'Skin,' and Kenyon landed with Theatre Guild, for which he has worked many times, to drum-beat Paul Osborn's 'High Wind In Jamaica.' When O'Hara left 'Arsenic,' Herman Bernstein, general manager for Lindsay & Crouse, went back with that attraction, returning to New York again as soon as O'Hara got into his familiar harness.

Morosco, N. Y., is being completely renovated by Robert E. Dowling of the City Investing Co., which recently bought the property along with the nearby Gaiety and Fulton. Corporation also has title to the Astor and Bijou, the five-theatre parcel being the most valuable along Broadway, the combined sites including the west side of the block between 45th and 46th streets.

Around $25,000 is being expended on reconditioning the Morosco, and fixing up the Bijou cost more than that, so the recent report that the houses will be razed and a large theatre and office building built appears still to be a deal for the future.

Arbitration of the differences between Eddie Dowling and Saul Heller, which has been pending for some time, is due to be heard soon. Elmer Rice has agreed to act for the manager. Arthur Hopkins to be arbitrator for the actor.

Heller, a Cleveland stock manager, avers that Dowling was remiss during an appearance in that town last summer, saying he read from script during most of the week's performances of 'The Petrified Forest.' Dowling was engaged for $1,000, Heller paying but $200 as expenses.

When during the second week of 'My Dear Public,' 46th Street, N. Y., the show's backers and their friends were reported buying tickets in wholesale lots so that the gross would exceed the stop limit, most of that coin went to the credit of the attraction.

Sharing terms provide for the show to get approximately 70% of the takings, so that share of the coin expended on the tickets went into the attraction's portion of the takings.

Elton Warren, young Philadelphia soprano who will handle one of the leading parts in 'Carmen Jones,' tied for first prize in the annual Marian Anderson musical scholarship, being awarded $750 with which to further her vocal career. Colored songbird was a Philly social service worker, studying music on the side. Her husband is a pianist there.

Miss Warren will make her stage debut in her home town, 'Carmen' opening at Erlanger's Oct. 19. Show will probably remain on tour through autumn, Broadway house not yet having been secured.

Margaret (Maggie) Pemberton, of the American Theatre Wing's Merchant Seaman's Club, never got the fur piece that a sailor got for her in Russia, to express his thanks for her kindness. It seems the lad left the gift on board and when returning to fetch it the fur was missing. A scrap started and the mariner felled a mate, he being punished with 30 days in the brig. Boy's father, a Texan, got him reinstated, and he started out with another convoy. The vessel is unreported.

Revival of 'Porgy and Bess,' which opened in Baltimore at Ford's last week (6), has unique spectacle of having four gals in the orchestra. June Rotenberg, bass; Jean Schroeder, 'cellist; Ruth Maloney, trombonist, and Pearl Steinberg, violinist, now travel with the show.

Detroit Mgr. Plans $500,000 Damage Suit Vs. UBO and Musician Unions

Detroit, Oct. 12.

A suit for $500,000 damages was planned for filing in the Federal court, probably this week, by David T. Nederlander, operator of the Lafayette theatre here, against the United Booking Office, the American Federation of Musicians and the Detroit Federation of Musicians.

The suit would mark the latest round in the Lafayette's bout with the musicians over whether the house must maintain an orchestra, with Nederlander bolstered in his present action by a previous favorable ruling from the Michigan Supreme court. The Supreme court's ruling a year ago, when the musicians used other stage unions in a strike to force a contract, that such acts constituted coercion and voided any contracts made as a result of such coercion is the basis for the Federal action which Nederlander announced he will bring against the UBO and the musicians' unions.

Musicians returned to the Lafayette last week following a four-week hiatus while the theatre refused to sign a new contract, and Nederlander charged that their return was due only to the fact that pressure was put on him by the UBO, which threatened to book no more plays into his house until the pit orchestra was returned.

Doesn't Need Orch

The house's position is that it does not require an orchestra for non-musical productions. During the one-day strike last month in which other theatre unions joined the musicians in picketing and shuttering the house, Nederlander obtained an injunction against the affiliated unions joining the picket line on the basis that the Supreme Court had held their appearance there as undue coercion.

With the musicians back in the house, Nederlander charges that the coercion now has come from the UBO as a result of the AFM threat to put a 'road call' against all of the booking office's productions.

'There is nothing in my contract with the UBO which calls for me to have musicians in my theatre,' Nederland said, 'and the threat by the booking office to pull out any production for the Lafayette constitutes coercion from that quarter the same as if an unaffected union acted in behalf of the musicians.'

He charged that the AFM was using illegal tactics in its threats to pull out orchestras in other towns where the UBO has bookings and that the result had been to force coercion upon the UBO. Nederlander charges that the UBO has gone beyond the terms of his contract with the booking agency, which in itself is a basis for damages, and that the use of pressure by the musicians' union nationally widens the scope of the case to include other Federal law violations.

The basic point is, Nederlander declared, that his house maintains it does not require any orchestra and any act which compels him to put in musicians has already been defined by the Supreme court as coercion.

Catholic U's Cavalcade Of Song-and-Dance

Washington, Oct. 12.

Several Government biggies are sponsoring the new season's program of the Catholic University Theatre, whose plays sometimes find their way to Broadway. Theatre will undertake a 'Season Americana', in which there will be only one original. 'Sing Out, Sweet Land', by Walter Kerr, whose 'Star Dust' is now being whipped into shape for Broadway presentation.

New Kerr opus will be a musical, scheduled for next May, and will trace the American song-and-dance from its earliest beginnings to the present. First play of the season will be 'Royall Tyler—The Contrast', first American written and acted play to be given in a theatre in this country. Following will be 'Rip Van Winkle', 'Secret Service', and 'Girl of the Golden West', with 'Sing Out, Sweet Land' as the closing piece.

Sponsors, according to Father Gilbert Hartke, director of the theatre, include: Admiral Ernest J. King, Chief of Naval Operations; Postmaster General Frank Walker; Secretary of Treasury Henry Morgenthau; Senator Chales L. McNary, minority leader; and Representative John W. McCormack, majority leader of the House.

5 SEMI-PRO OUTFITS IN N. Y. RULED 'UNFAIR'

Equity lists five semi-pro off-Broadway theatre groups as 'unfair,' as it did last season, but there may be some concessions made. Blackfriars, a Catholic drama outfit, has asked for reconsideration and it's understood a recommendation will be made to the council whereby a limited number of Equityites may be used, with permission to pay less than the $57.50 minimum. Blackfriars desire to produce a play this fall but it's felt that at least four professionals are necessary.

Other groups which drew thumbs down from Equity are the New School for Social Research, Malin Studio, Barbizon Plaza players and the Heckscher theatre. Stagehands insisted that at least one union man be employed by such groups, scenic artists, treasurers and agents unions doing likewise. Equity leaders felt that its members were being discriminated against, if engaged for less than minimum pay, then finally ruled off the groups, contending their business methods encroached on the commercial theatre, instances being deals for theatre parties and ticket tops of $1.65.

Miriam Hopkins Wins $1,900 Claim

While Michael Myerberg has been angling for a new lead or leads for 'The Skin of Our Teeth,' the Pulitzer prize play which abruptly closed in Boston after being out one week, he's lost an arbitration to Miriam Hopkins, who replaced Tallulah Bankhead early in the summer.

Myerberg, who attracted Broadway attention for the first time last season by presenting 'Teeth,' entered into an arrangement with the star whereby her salary was $1,500, but she was to pay $100 weekly for special publicity. No such deal has so far ever been reported in managerial circles and was not set forth in her regulation contract.

Miss Hopkins appeared for 11 weeks in 'Teeth' at the Plymouth, N. Y. It appears that she paid the publicity item for four weeks. But then Miss Hopkins became skeptical and she contacted Dick Maney, the show's press agent, who said he was unaware of any special publicity arrangement. She then ceased to pay Myerberg further.

When Miss Hopkins concluded in 'Teeth' she was offered $800, the manager claiming $700 was due him on the 'publicity' account. Star refused to accept the coin and the arbitration resulted. Last week Nathan Witt, acting as a one-man board, ruled the Myerberg claim out and awarded Miss Hopkins her full salary plus the $400 which the manager had received.

He was ordered to pay Miss Hopkins $1,900, which amount was retained by Equity from salary guarantee money. Myerberg took down all the remaining guarantee coin he had deposited covering 'Teeth' and his now 'Star Dust,' total approximating $15,000. 'Dust' was withdrawn after disappointing tryouts. It was slated for the Mansfield, N.Y., but there is some doubt whether it will return to the boards. 'Victory Belles' is now dated for the Mansfield Oct. 25.

Gross for 'Teeth" in Boston was underestimated, takings being over $10,000, modest coin considering the show's rep.

E. M. Loew Eyes Theatre In Holyoke for Legit

Springfield, Mass., Oct. 12.

E. M. Loew interests are giving the onceover to New Holyoke Theatre at Holyoke, with view to presenting legit there this fall.

Recently renovated following fire last spring, house has been used past few weeks for Sunday vaude. Stage, one of biggest in New England, was used by stock company last winter until rationing killed necessary out-of-town trade.

Hollywood Music Box Goes Into Pix April 19

Hollywood, Oct. 12.

The Hollywood Music Box becomes a Fox West Coast second run when the circuit takes over the legiter at the expiration of George Shafer's lease on April 19 next. This leaves the film city with one standard house for stage attractions.

Playhouse is now housing Ken Murray's 'Blackouts.'

'Protection' Cues Todd Sub-Lease For 'Garter' Shift

Evidently as a protective measure, Michael Todd has taken a sub-lease on the 48th Street, N. Y., legiter known as the Windsor for several seasons. It is possible that he will move 'Star and Garter' there from the Music Box, that house being designated for the new Katharine Cornell starrer, 'Lovers and Friends,' due in town Nov. 30.

Reported that Todd has been given notice to vacate the Music Box by Oct. 30, under an arrangement whereby either the show or the house can terminate the 'Star' tenancy within three weeks. House has a temporary license which expires at the end of the month, and it was intimated that Paul Moss, the license commissioner, might not renew the license if 'Star' remains at the Music Box.

Last winter, when there was a threat of censorship, Todd asked to designate any part of the revue's performance that was objectionable. One letout at the time was buxom Carrie Finnell, whose specialty is a mobile upper torso.

It seems that Todd inserted Sally Keith, a 'tassel' dancer, in 'Star' for one week after Gypsy Rose Lee withdrew from the cast. Miss Keith is described as doing a variation of Miss Finnell's routine, and although she was in the show but one week, somebody yelled copper to Moss.

About a year ago Harry H. Oshrin leased the 48th Street from the Joe Leblang estate but was unable to book in a winner and readily disposed of the lease to Todd, since it assures him of a profit on the rental. Sub-lease is for two years, at which time the Oshrin rental expires. Latter is an attorney interested in theatricals, having had a share of 'Tobacco Road' since it opened. He also operates that attraction.

The 48th Street has a smaller capacity than the Music Box and also has a gallery, which further cuts down the gross possibilities as compared to 'Star's' present spot.

'Public' Gets Notice To Exit, But Caesar Seeking New Deal

'My Dear Public' went under its stop limit at the 46th Street, N. Y., for the second consecutive week, and the house gave notice Saturday (9) to exit. Irving Caesar, who produced the musical, however, was not sure whether the show would close or not. Early this week he and his businessmen backers were reported seeking a rental deal with the Shuberts which would permit 'Public' to continue. Gross was around $14,000, booking contract stipulating it must draw $20,000 or better to continue. There was talk of the cast taking a cut to prolong the engagement.

Meantime, new material is still being inserted in 'Public' and all the additions will not be presented until Wednesday (13) night, when Caesar et al. will finally decide on the show's continuance.

Second week of the show the gross went to $22,000, the backers and their friends buying blocks of tickets, but that type of hypoing was not resorted to in the past two weeks.

Army Playlets Singly

The five soldier-written one-act plays, recently presented on Broadway under the title 'The Army Play By Play,' will be published in separate acting versions next month by Samuel French. Performance will be royalty-free when presented for the armed services, but will require a nominal fee when produced by civilians.

Most Players Getting Above $57.50 Minimum in Touring With Shows

Although there's a moderate number of players in Broadway shows getting the minimum of $57.50, it has become known that very few have accepted that figure for road engagements. Managers generally appear to realize that actors cannot subsist on that pay, when out of town especially, because of the marked increases in hotel rates and restaurant prices, in addition to which traveling companies are subject to inconveniences as much or more than those of the average passengers.

When minimum pay in legit was raised from $50 to $57.50 last season it was pointed out that while it is a legal rate, there is no compulsion by producers to designate any part was being worth just that amount and no more. For a time some managers held to that figure for small parts and bits but when casting for the road started they became aware that it is becoming increasingly difficult to get players to accept the minimum.

It has long been a practice for players to contract a certain salary to apply during the Broadway engagement, salary to increase a stipulated amount when the show starts on tour. That usually applies to people able to command more than low-bracket pay but those in small parts were not often given the same deal by managers.

In actor circles the feeling is not to tour for less than $100 per week and not a few are reported having set a higher figure even for minor parts. Players say that those who have accepted less could hardly get by, much less have a surplus for the layoff periods.

It appears that casting has become increasingly difficult what with younger players being called to war. There's no actual shortage of talent known to exist and unemployment in legit has neared the vanishing point.

What the average pay is for players in the lower brackets is not clear but it is definite that the number of players in road shows accepting the minimum is way under that of other seasons. One insider said that only amateurs, or those new in show business, have accepted the lowest rate.

KATHERINE DUNHAM SET FOR HUROK MUSICAL

Katharine Dunham, whose dance show, 'Tropical Revue,' is one of the surprise Broadway clicks and looks set into the spring, will be starred in a musical comedy next season. Show will be produced by S. Hurok, who's sponsoring the colored terper in the current all-colored ballet.

'Tropical Revue,' which, though booked as a dance recital, has been drawing New York's drama critics to the show because of its legit musical overtones, was originally booked into the Martin Beck, N. Y., for two weeks and was a hit from the start. Thus it remains at the Beck until Nov. 13, when it switches over to Morosco, where it'll stay until the spring. It then goes on a tour of key cities in the east and midwest, and will remain out until the latter part of May. During the summer, Miss Dunham may do picture work.

Revue has been averaging $20,000 a week.

4 B'way Shows OK Hikes to Chorines

Although the War Labor Board or its affiliated bureaus denied a general pay raise for members of the chorus, the ensembles in no less than four Broadway musicals have already been increased and another is due to follow suit. Explained that came about because in those instances the application to tilt the minimum was made by Chorus Equity with the assent and approval of the respective producers.

Rejection of the increase to apply generally followed refusal of the managers collectively, as represented by the League of New York theatres, to okay the application. One or two League members are said to have objected. The matter of chorus pay being put up to a governmental bureau has been questioned in show circles and it is felt that the stage should not be classed as is industry, the rules on hours and wages having been designed for factories and war plants. It's pointed out that the stage is casual employment when compared to industries which operate the year around.

One of the showmen who held out when a raise was sought by the chorus last seasosn has changed his stance rather forcibly through circumstances. With the demand for chorines at the peek, ensemble people are in the position of demanding increased compensation or taking other engagements. An application for permission to boost the pay for a high-grossing show was made after it was apparent that was the only way that the chorus could be kept anywhere near intact. Ensemble people frankly said if they didn't get more coin they would walk.

Chorus Equity has 1,000 members on the job, largest number reported in years. Stated that as of early this month, when there were nine musicals on the list, only 7% of the chorines were getting the minimum, which is $40 in New York and $45 weekly on the road.

Shows known to have tilted the chorus pay after opening are 'Rosalinda' (44th Street), 'The Merry Widow' (Majestic), 'Star and Garter' (Music Box), 'Something for the Boys' (Alvin). Latest due for a tilt is 'Ziegfeld Follies' (Winter Garden). When that revue was trying out of town, the chorus pay was upped on the demand from the ensemble group, most of them having retained their living quarters in New York. Show was out of town longer than intended and it meant double expense. Not all the chorus in the 'Follies' is at the minimum level, some getting better pay from the start.

Coast's 'Immortal Girl'

Los Angeles, Oct. 12.

Marianne Reiser's new play, 'Immortal Girl,' goes into production at the Wilshire Ebell for a week beginning Oct. 17, with Weldon Heyburn and Marta Metrovich in the top roles.

Howard Young, producer, will take the show to Broadway if it clicks here.

Golden Extends 'Family,' Plans New Road Troupe

'Three's a Family' is expected to extend its engagement at the Longacre, N. Y., until after the holidays, and John Golden has decided to tour another company of the Ephrons' laugh show. Idea was to spot the comedy in Chicago during the fall, but bookings there are so tight that 'Family' may not be able to secure a Loop date until after the first of the year. It has been booked in small stands, mostly in the east, through November and December.

When Golden produced 'Family,' he declared John Pollock, his general manager, and Max Siegal, who's back with the show, in on the profits. Both will be interested, too, in the road company.

'Doughgirls' Oct. 22-24 Tees Off K. C. Season

Kansas City, Oct. 12.

Legit season here will begin with four performances Oct. 22-24 of 'Doughgirls' in the Music Hall of the Municipal Auditorium. Second attraction underlined will be 'Junior Miss,' slated for at least four performances early in November.

Sigmund Romberg was booked for a one-nighter Saturday (9), and Grace Moore for a concert Oct. 29.

7 More for Buffalo

Buffalo, Oct. 12.

With six legits already under the bridge ('All for All,' 'Army Play By Play,' 'Kiss and Tell' and 'Abie's Irish Rose'), six more have been definitely booked for the Erlanger between now and Thanksgiving.

Lineup includes 'Junior Miss,' Oct. 14-16; 'Life With Father,' Oct. 18-23; 'Boston Comic Opera Co' (Gilbert & Sullivan), Oct. 25-27; 'Patriots,' Oct. 28-31; 'Skin of Our Teeth,' Nov. 4-6; 'Student Prince,' Nov. 8-13. Last two are part of ATS subscription series, with 'Skin' problematical in view of its Boston foldo.

Plays Out of Town

Artists and Models

Boston, Oct. 11.

Lou Walters, Don Ross and Frank Luther production of two-act revue based on idea by Walters. Cast includes Jane Froman, Frances Faye, Romo Vincent, Raye & Naldi, Marty May, Jackie Gleason, Collette Lyons, Billie Newell, Radio Aces and Nick Long, Jr. Songs by Dan Shapiro, Phil Charig, Milton Pascal dialog by E. John Kennedy; costumes by Kathryn Kuhn; choreography by Natalie Kamarova and Laurette Jefferson. Opened at Opera House, Boston, Monday night, Oct. 11, '43.

Swinging out of the nitery field for his first whack at a legit musical, Lou Walters has tossed together, chiefly by himself, most of the bistro specialties who've ever caught his fancy in the confection of 'Artists and Models.' While there's little chance of his coming a-cropper on the three and a half hour whopper, what with biz the way it is today, Walters' extravaganza doesn't take to the boards comfortably, as its style is 100% nitery, but it has got some eye-jerking gals, some good tunes, and it's got Jane Froman.

The girl, who survived the Lisbon Clipper crash, wows in her five appearances, her inability to walk or stand is handled delicately, no play being made to capitalize on it, and there's no mention of it until the final scene. She always appears in semi-recline in situations contrived to get around awkward aspects. Her voice boosted by a hidden mike, she clicks from the start and catches plenty of applause throughout, barring one song in poor taste. Of her songs, 'Swing Low Sweet Harriet' is hit-parade stuff, while 'You Are Romance' and 'My Heart Is on a Binge' are nearly as big. She doesn't appear in skits, her stint being limited entirely to singing.

The revue, which ran to 12:35 at opening, is in 17 scenes tied together with a narrative angle developing as a quartet of 'producers,' Marty May, Romo Vincent, Jackie Gleason and Billie Newell, try to devise an idea for a musical. They can't agree whether its motive should be minstrel, burlesque, ballet, opera, Hollywood, South Seas, 'Follies,' or what, and each argument cues in ensuing production. Narrative dialog isn't funny and production numbers, although ostentatious and doubtless whammo in niteries, need more timing and more hep. It takes more than spectacle to draw gasps from customers whose whole attention is focussed on a stage, and not divided between floor show and elbow-bending.

Of the numerous production numbers, 'Island of Meinisooris,' which has best tune in the show, makes the strongest impression and offers the most potent single specialty in the standard cobra dance of Harald and Lola. Except for Frances Faye's hefty piano specialty late in the show, the super-corny 'North Dakota' by the producers' quartet, and the classy terping of the Worth Sisters, few others stand out.

Of the sketches, only 'Dinner Is Served,' featuring a top takeoff of Milton Berle by Gleason, gets the nod. In the meantime, there are dozens of productions in ancient tiresome tradition, with hordes of lookers stamping about in variegated costumes, all, surprisingly enough, more than ample. Although the dialog is uninspired, it has a number of off-color twists, and in one skit it's so rich it is greeted in utter silence.

The epitome of bad taste comes, however, in the presentation of Miss Froman in a song about a dying movie actress called 'Will There Be a Ciro's in Heaven?'

No expense has been spared, obviously, in the mounting of the production, but there is little originality displayed except in the costumes. The music of Dan Shapiro, Milton Pascal and Phil Charig is one of the show's top assets, once the show gets rolling, but it's the girls who'll haul the audiences in.

Show will get a thorough pruning and overhaul during its sesh here, and will probably emerge a good deal sharper. *Elie.*

Outrageous Fortune

Baltimore, Oct. 11.

Drama in three acts by Rose Franken; presented by Gilbert Miller; directed by the author; setting by Raymond Sovey, at Ford's theatre, Baltimore, Md., Oct. 11, 1943. $2.77 top.

Mrs. Harris	Maria Ouspenskaya
Dr. Andrew Goldsmith	Eduard Franz
Madeline Harris	Margalo Gillmore
Mary	Mabel Taylor
Bert Harris	Frederic Tozere
Julian Harris	Brent Sargent
Kitty	Adele Longmire
Barry Hamilton	Dean Norton
Crystal Grainger	Elsie Ferguson
Cynthia	Margaret Williams
Gertrude	Margaret Hamilton

Rose Franken dipped into the confusions of a peculiar combination of homo-sexuality and anti-semitism and wrote a muddled conversational piece sans plot, sans plausibility, sans play. It's three acts of actionless dialog which starts and sputters at times, but never actually gets going into the groove of real theatre or dramatic purpose.

Thin thread of story has to do with the inward sufferings of a family of wealthy Jews living in a spacious shore home near New York. The sensitivity of the race crops out in devious situations and traditionally moral codes get a severe bouncing around via the peculiarities of that old dabil, sex. Brought into the scene to straighten everybody out is a celebrated grand dame given a terrific buildup as a Hellcat on wheels, but she actually turns out to be a rather weary and sick old gal who gives out with an amateurish brand of sweetness and light. Nothing is actually solved at the end, not even Miss Franken's sudden interest in metaphysics and Gilbert Miller's bad guess at a script.

Acting is remarkable considering the material at hand. Elsie Ferguson, brought out of retirement, looks very well and handles herself masterfully. Also far and above the lines are Maria Ouspenskaya, as a wise old matriarch; Margalo Gillmore, as a frustrated wife; Frederic Tozere, as a confused good husband, and Brent Sargent and Dean Norton as a couple of lads whose glands, or libidos or something or other, have gone awry. Setting by Raymond Sovay is striking. *Burm.*

Manhattan Nocturne

Baltimore, Oct. 11.

Melodrama in three acts by Roy Walling; produced by Walter Urey and George W. Brandt; directed by Stella Adler; settings by Perry Watkins; at the Maryland theatre, Baltimore, Oct. 11, '43; $2.22 top.

The Man	Eddie Dowling
The Bellboy	Dehl Berti
The Girl	Terry Holmes
The Wife	Lorraine MacMartin
The Lawyer	Donald Keyes
The Waiter	Tom McElhany
The Detective	Wendell Corey
Magistrate Petrie	Howard Smith
Mahoney	John Farrell
Officer Carew	Robert Toms

This is the oft-told story of a chippie's regeneration via contact with a good man. It's billed as a 'new' melodrama, but there's little new about the plot, characters or general handling. As presented here, it looks doubtful for reclamation or remake.

Here is the tale of the Man, ready to end it all in a hotel room because of a broken marriage. Brought into the play as bedside evidence to supply the ex-wife and her lawyers with necessary evidence, the Girl appeals to something finer in the frustrated Man's soul and a legit romance is soon abrewing. At end of act one, the Man, who is a broken-down writer, again feels the urge to cover paper while she curls up on the bed for her first bit of non-professional occupancy in some time. The love story develops apace and the two derelicts decide to throw their lot together and go away to his farm in upper New York State. Just as they are ready to light out, the house dick enters and hauls off The Girl. Final act takes place in the private chambers of a magistrate. Here The Man pleads a case for The Girl.

Terry Holmes has the dominant part and from the minute she steps into the play, early in the initial stanza, she's in there pitching. Her part is heavily emotional and highly taxing, but she takes it on her own terms and does a job. She was the one player in a 10-actor cast who was solidly 'set' in her part when caught and she hung on in the midst of long gaps that would have seemed even wider if she hadn't given them a semblance of interest and value.

The part of The Man, played by Eddie Dowling, can be pointed up into something more, but before that happens he's got to stop floundering and get some real flow and continuity. He has sincerity and, occasionally, conviction, but needs to get a deeper bite into a rather sketchily written role.

Stella Adler directed and it may have been her idea to have Dowling do nearly his entire part in a sub-whisper barely audible in the third row. If so, the idea should be scrapped pronto.

The two sets by Perry Watkins serve their purpose. Outside of the two principals, the only sizable part is that allotted to The Magistrate, okay as played by Howard Smith. Wendell Corey is The Detective and handles a small part well.

Play on Broadway

One Touch of Venus

Cheryl Crawford presents Mary Martin, Kenny Baker, John Boles in two-act (11 scenes) musical by Kurt Weill (music), S. J. Perelman and Ogden Nash (book), lyrics by Nash; featuring Paul Laurence, Teddy Hart. Staged by Elia Kazan; dances, Agnes de Mille; settings, Howard Bay; costumes, Paul du Pont, Kermit Love; associate producer, John Wildberg; music director, Maurice Abravanel; musical arrangements, Weill; Miss Martin's costumes, Mainbocher; plot suggested by F. Anstey's story, 'The Tinted Venus'; opened Oct. 7, 1943, at Imperial, N. Y., $7.70 top; regular scale, $4.40 top.

Whitelaw Savory	John Boles
Molly Grant	Paula Laurence
Taxi Black	Teddy Hart
Stanley	Harry Clark
Rodney Hatch	Kenny Baker
Venus	Mary Martin
Mrs. Moats	Florence Dunlap
Store Manager	Sam Bonnell
Bus Starter	Lou Wills, Jr.
Sam	Zachary A. Charles
Mrs. Kramer	Helen Raymond
Gloria Kramer	Ruth Bond
Police Lieutenant	Bert Freed
Rose	Jane Hoffman
Zuvetli	Harold J. Stone
Dr. Rook	Johnny Stearns
Anatolians	Sam Bonnell / Matthew Farrar
Premiere Danseuse	Sono Osato

Singers: Jane Davies, Beatrice Hudson, Rose Marie Elliot, Julie Jefferson, Willa Rollins, Betty Spain; Lynn Alden, Arthur Davies, Matthew Farrar, Jeffrey Warren.

Dancers: Nelle Fisher, Ruth Harte, Jinx Heffelinger, Jean Houloose, Ann Hutchinson, Pearl Lang, Allyn Ann McLerie, Lavina Nielsen, Ginee Richardson, Patricia Schaeffer, Kirsten Valbor, Carle Erbele, William Garrett, Ralph Linn, Duncan Noble, Kevin Smith, William Weber, Lou Wills, Jr., Parker Wilson.

'One Touch of Venus' is Broadway's first musical smash of the 1943-44 season. While it lacks in certain departments, notably humor, it is almost fulsome in other respects. Above all it's sumptuous, tuneful, artistic—and it has Mary Martin.

The gal whose heart belonged to daddy four years ago, in a subfeatured number, and who scaled the Hollywood heights under the Paramount aegis in the interim, is more than the titular touch of Venus in Cheryl Crawford's new musical. She's Venus in spades, aided and bolstered not a little by such salient highlights as Kurt Weill's inspired score; the extraordinary Agnes de Mille dance-staging; Elia Kazan's general production; and not forgetting the sympathetic tenoring and romantic vis-a-vis provided by Kenny Baker, he of the airwaves. It's Baker's legit debut and he's no small click on his own.

Baker, with John Boles, is above the title, although Miss Martin gets the top marquee display. Subfeatured are Paula Laurence and Teddy Hart, the latter almost wasted. The personable Boles, marking his legit comeback in some years, after a long hegira in films and vaude, is likewise not overworked. Miss Laurence's brittle comedy has but limited opportunities. As for Hart, his best bit is in the barber shop quartet with Baker, Boles and Harry Clark.

The score is brilliant, and Weill's own arrangements bring out everything in the tunes. There are two highlight ballets, the '40 Minutes for Lunch' and 'Venus of Ozone Heights,' and in all that Eurasian ballerina, Sono Osato, makes terrific impact. She almost steals the show, whether with Peter Birch or Robert Pageant as her main terp partners. Miss de Mille, as with the Rodeo Ballet, which she so successfully reincorporated into 'Oklahoma,' has likewise adapted some of her past terp successes to fit the 'Venus' unfolding, and the result is not only a proved quality but a succession of signial highlights. And just as little Joan McCracken in 'Oklahoma' is one of those gifted personalities who projects back into the last side row, side aisle, ditto with Miss Osato.

'Speak Low' is unquestionably the boff ballad, and will be Weill's most durable ditty. But that sturdy songsmith has also produced 'That's Him' (Miss Martin's personal socko solo), 'Foolish Heart' (also one of hers), 'How Much I Love You' (Baker's ballad), 'West Wind' (Boles) and 'Wooden Wedding,' a Martin-Baker duet which will last long after Petrillo signs on the dotted jukebox for all the diskers.

Baker also clicks with 'How Much I Love You'; Miss Martin's 'I'm a Stranger Here Myself'; a comedy conceit, 'Way Out West in Jersey' (which gives Ruth Bond, Lou Wills, Jr., and Helen Raymond some opportunities); the barber-shop quartet, titled 'The Trouble With Women', 'Dr. Crippen,' which is one of those 'Jenny' ditties, which Weill also authored for the Moss Hart musical, 'Lady in the Dark'; the nonsense 'Catch Hatch'; and Miss Laurence's 'Very, Very, Very,' with its saucy wordage, all of which make for a replete musicomedy evening.

Show inevitably suffers comparison with 'I Married An Angel' as a fantasy plot. Miss Martin is the reincarnated Venus, and Baker is the humble barber whom she loves. How Paramount (which bankrolled this more-than-$100,000 production) or any other film company will treat it may call for some Hollywood ingenuity and compromise with the realistic. But as a legit entry it is there in almost every respect save humor. Perelman's zanyisms, as he has manifested in printer's ink, are absent on the rostrum. Ogden Nash's collaboration on the book and his 100% chore on the lyrics are in like vein, the wordage being inspired sometimes and somewhat obscure at other times. Everything else about the production is ultra: Bay's settings, the duPont-Love-Mainbocher costumes, and maestro Maurice Abravanel who has long toured with Weill's 'Lady in the Dark.' *Abel.*

Dream Street Beat

(Broadway Legit Lowdown)

All the busy bees on B'way are busy as follows:

The Shuberts are resting on their laurels. Theatres filled, they need not inaugurate or subsidize shows any more this season, as they did during the past decade. Three shows, 'All For All,' 'My Dear Public' and 'A New Life,' are the only ones battling the judge's decision. Standees at others more numerous each succeeding weekend. Fire departments are stepping in...The gracious Cornelia Otis Skinner is auditioning performers for 'Elizabeth the Queen.' Very kind to actors...White-haired Paul Gilmore, back from the west, has reopened the century-old Cherry Lane theatre in the Village and is casting 'As Husbands Go'...Samson Raphaelson has returned from the Hollywoods to the Hotel des Artistes. Trying to settle into a playwright's routine for his new script, scheduled for Xmas completion...Lew Cooper says 'Hawaii,' intimate musical, is to be presented after Xmas...Having closed his Cedarhurst stock, Ed Gould next talks of assembling a touring co. for L. I. Would play three or four spots for a week each.

Lee Strasberg is working on a training film for the Navy...Hyman Adler, who first introduced Andy Hardy via B'way (and sold his rights to films for 5G), is casting a tryout production of 'Doctor's Nurse'...Milwaukee's Pabst theatre discovered it had to cast in N. Y. and has its Mr. Witten at the Hotel King Edward signing actors for 'fat' salaries...Playwrights Co.'s Rusty Lane has so many interviews scheduled on Maxwell Anderson's 'Storm Operation' he's booking 'em in 15-minute blocks...H. C. Blaney, Jr., is hunting a couple of 12-yr. kids for 'House In Paris'...Jed Harris moving his ofc from Radio City to 1 E. 57th, with ofc asst. Nate Beers trying to hold on to his wits.

Edward MacGregor has a play about an actress in a fourth dimension, who swings from Greenwich, Conn., to Greenwich, Eng., and says he will produce and direct it shortly...Bill Leibling is casting Terrance Rattigan's 'The Sun Will Shine Again' for John Wilson, while the latter is directing Dick Rodgers, 'A Connecticut Yankee'...Prodigy Jimmy Elliott (age twenty) reads two scripts at a time, trying to redeem his 'First Million'...The International Workers Order had a Cultural Conference Call last Sunday (10) with four panels convening in 4 halls on 44th street. Elected a permanent council to work on a new American theatre...John Golden this week says, yes, there'll be a Chi Co. of 'Three's a Family'...New Opera Company, after auditioning at the Majestic suddenly called off further preparations on 'La Belle Helene' till next year, 'Say it can't be sure of a theatre...

Small Theatre Stuff: The Papermill Playhouse in Jersey had such a successful summer season it'll continue with its program for the rest of the winter...That N. Y. stock co., to be directed by David Alexander, has recovered from the nix on 'Pursuit Of Happiness' by the Langners, and is casting 'Petrified Forest'...For several weeks now the youthful Terry Hayden has been rehearsing and producing revivals at the Stage Door Canteen for the boys...latest is 'Man Who Came to Dinner'...A new setup, Preview Productions, is trying to duplicate the Theatre Guild's system and began production plans last week on its first item, 'Checkmate,' a farce by Searle Kramer...Genius, Inc., 'Political Cabaret' began rehearsing its dancers this week. It's also rehearsing an experimental production of 'Hamlet,' with its dialog 'transliterated' into contemporary idiom. (By Irving Fiske)...The jukebox film companies are shooting some 50 shorts this week and using up all the tyros scattered around 45th street.

Magic and Miracles Dept.: Norvello, Hollywood astrologer, is giving free lectures on how to 'Become Master of Your Destiny' at Town Hall...A new aid to theatre was inaugurated by Karin Roon, who sent many theatre names a card to attend her lecture Mon. (11) on 'The Coordination of Breathing and Relaxation.'

Strive and Succeed Department: The walkons in 'Janie,' after a year's run ($10 week), are being auditioned by Antoine H. Perry for parts in the Chi Co. ($65) and up)...Mrs. Murray Phillips, rounds out a year of succession to the biz by casting a road show, 'Army Murder Mystery.'

Odds and Ends—Albert Bein: 'As a playwright today, I don't know what to do. Should I work next on a war theme or a comedy?'...Pearl Primus is doing research on the dance, preparatory to writing a dance series...Langston Hughes readying eastern lecture tour. That Cafe Society revue still in nebulous stage...The Strawbridge Ballet needs dancers before it can begin its tour...Vincent Sardi has two complaints these days: (1) A certain former professor insists on visiting him regularly, with toes out, to recount plot ideas, till he gets $1 to leave. (2) Ever since 'A Touch Of Venus' opened, John Wildberg won't talk to him...The juveniles on Dream street are demanding penicillin for 44th St. Complaining there's no work for them and where is the October hustle and bustle?...At NBC they're putting in guidettes instead of guides, at $75 to $95 a month, and want girls with college training and dramatic experience. Bring your diplomas to the fifth floor.

For odd post-mortems, ask Lew Cooper to explain why 'Run Little Chillun' didn't run...The Cedarhurst theatre is for rent, complete with equipment for $150 a week or so. Five hundred seats.

Shows in Rehearsal

'The Voice of The Turtle'—Alfred de Liagre, Jr.

'Winged Victory'—Moss Hart, for Army Air Force.

'Lovers and Friends'—John C. Wilson, Guthrie McClintic.

'The Innocent Voyage'—Theatre Guild.

'I'll Take the High Road'—Hayman, Berle.

'A Connecticut Yankee'—Richard Rogers.

'Victory Belles'—Henry Adrian.

'Carmen Jones'—Billy Rose.

'What's Up'—Mark Warnow.

'Abie's Irish Rose' (road)—Frank McCoy, for Anne Nichols.

'Janie' (road)—Brock Pemberton.

AT LIBERTY

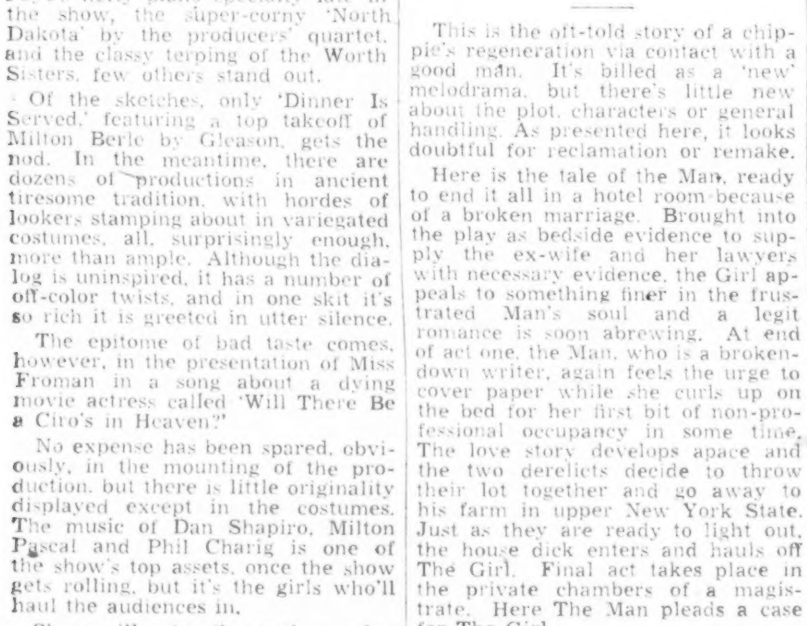
For Musical Show on Broadway

NAME SONGWRITER

CONDUCTOR-ARRANGER

Limited Time Only

Box 351, Variety, 154 W. 46th St., New York 19, N. Y.



Chi On Upbeat; 'Eyes' Jump to 15G, 'Kiss' $19,100, 'Student Prince' 13G

Chicago, Oct. 12.

Receipts were on the upbeat last week with most attractions gaining what they had lost the previous week. 'Kiss and Tell' reached $19,100 again, about $70 less than capacity, and continues to lead everything. 'Student Prince' opened well at the Erlanger and is enjoying a nice advance sale.

Estimates for Last Week

'Dark Eyes,' Selwyn (2d week) (1,000; $2.75). Jumped to $15,000.

'Good Night, Ladies,' Blackstone (78th week) (1,200; $2.75). Picked up a few hundred for total of $16,600.

'Kiss and Tell,' Harris (22d week) (1,000; $2.75). Back to virtual capacity with $19,100.

'Maid in Ozarks,' Great Northern (58th week) (1,400; $2.75). Has leveled off to around $10,000.

'Student Prince,' Erlanger (1st week) (1,300; $2.75). Off to a good start with $13,000 for eight performances.

'Love Story' Hot $18,000, Boston

Boston, Oct. 12.

All three legit bills paced neck and neck last week as biz remained steady along the rialto. Holiday cut in a little but hardly enough to affect over-all grosses, especially in the face of great weather. 'Another Love Story,' in for one week only, was received nicely by the press, but got its biggest lift from the Hub censor, whose activities invariably tack an extra couple of grand on the take. Meanwhile, 'Charley's Aunt,' announced for a stay, folded after one week at the Copley.

Current week finds five houses alight. 'Artists and Models' debuted Monday (11) at the Opera House and will undoubtedly stand for a great gross by week's end. 'The Patriots' opened same night at the Colonial to fine biz, while 'Porgy,' returning to the Shubert for a fortnight's stand, also caught a big opening.

'Outrageous Fortune' next, going at the Wilbur Monday (18), one week only; 'Blithe Spirit' following on the 25th.

Estimates for Last Week

'Another Love Story,' Colonial (1,437; $2.75). Drew fairly warm notices but got its biggest boot from local censorship angle, and went to an impressive $18,000. One week only announced; 'The Patriots' is here now.

'Kiss and Tell,' Plymouth (1,424; $2.75). A good jump on fourth week to $14,500, very profitable. No end in sight.

'Uncle Harry,' Wilbur (1,300; $2.75). Building quietly to draw $15,500 second week. One more to go.

'WALTZ KING' $26,500, 'MOTHER'S DAY' 14G, S.F.

San Francisco, Oct. 12.

'Waltz King' and 'Mother's Day' doing capacity nightly. Tivoli dark after 'Old English' skid. House will reopen Thursday (14) with Nancy Carroll in 'Mr. and Mrs. North.'

Estimates for Last Week

'Waltz King,' Curran (1,700; $2.75). Powerful $26,500.

'Mother's Day,' Geary (1,500; $2.75). Capacity $14,000.

San Carlo OK $15,500 In 1st 6 N. Y. Showings

In six performances ending Monday night (11), Fortune Gallo's San Carlo Opera Co. chalked up an estimated $15,500 at the 2,900-seat Broadway, N. Y. Pop-price opera outfit, at a $2.20 top, is in New York for 18 days, winding up Oct. 24.

'La Boheme' teed off the series Thursday (7) to a near-sellout, while subsequent performances were also big.

'Jr. Miss' OK $7,100 In Springfield Split Wk.

Springfield, Mass., Oct. 12.

'Junior Miss' company grossed estimated $7,100, at a $2.75 top, in three performances last week (5-6) at the Court Square under the Playgoers' banner.

Boris Karloff in a 'farewell' tour of 'Arsenic and Old Lace' is due Oct. 27.

New 'Kiss' Co. Does Mild $8,000 in Buffalo

Buffalo, Oct. 12.

New road company of 'Kiss and Tell' tallied only a mild $8,000 at the Erlanger last week. Show is headed for the Coast.

House was scaled at $2.20 top.

'ABIE' SNARES $24,000 IN TWO WEEKS AT CINCY

Cincinnati, Oct. 12.

Fetching close to $10,000 last week, 'Abie's Irish Rose' grossed approximately $24,000 for its fortnight's stay at the Cox, 1,300 seater, at $2.20 top. Engagement lifted the curtain on the local legit season.

The house is tenanting 'Tomorrow the World,' with Elissa Landi and Paul McGrath, this week at $2.75 top. Next is 'Junior Miss' for the week of Oct. 24 at $2.20 top.

Current Road Shows

'Abie's Irish Rose'—American, St. Louis (13-23).

'Abie's Irish Rose' (2d Co.)—Aud., Rochester (18-23).

'Army Play By Play'—Lyric, Richmond (13); Playhouse, Wilmington (14-16); Studebaker, Chicago (18-23).

'Arsenic and Old Lace'—Virginia, Wheeling, W. Va. (13); State, Cambridge, O. (14); Midland, Newark, O. (15); Weller, Zanesville (16); Lyric, Allentown, Pa. (18); Karlton, Williamsport (19); State, Harrisburg (20); Shubert, New Haven (21-23).

'Artists and Models' (tryout)—Opera House, Boston (13-23).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (13-23).

'Blithe Spirit'—Walnut, Philadelphia (13-16); Ford's, Baltimore (18-23).

'Blossom Time'—National, Washington (13-16); Nixon, Pittsburgh (16-23).

'Corn Is Green'—Palace, Flint (13); Temple, Saginaw (14); Michigan, Lansing (15); Keith's, Grand Rapids (16); Cass, Detroit (18-23).

'Dark Eyes'—Selwyn, Chicago (13-23).

'Doughgirls' (2d Co.)—Davidson, Milwaukee (13-16); Parkway, Madison (18-19); Lyceum, Minneapolis (20-23).

'Doughgirls' (3d Co.)—Capitol, Salt Lake City (15); Aud, Denver (18-19); Arcadia, Wichita (21); Municipal Aud., Kansas City (22-23).

Gilbert and Sullivan—Cass, Detroit (13-16); Hanna, Cleveland (18-23).

'Good Night Ladies'—Blackstone, Chicago (13-23).

'Icecapdes,' Arena, Cleveland (13-19; Arena, Philadelphia (21-23).

'Ice Follies of 1943'—Pan Pacific Aud., Los Angeles (13-23).

'Jane Eyre'—Biltmore, Los Angeles (13-23).

'Junior Miss' — Shea's, Erie (13); Erlanger, Buffalo (14-16); Colonial, Akron (18); Park, Youngstown (19); Virginia, Wheeling (20); Hartman, Columbus (21-23).

'Kiss and Tell' (2d Co.)—Harris, Chicago (13-23).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (13-23).

'Kiss and Tell' (4th Co.)—Aud., Denver (13-14); Curran, San Francisco (18-23).

'Let Us Be Gay'—Lafayette, Detroit (13-23).

'Life With Father' (2d Co.)—Metropolitan, Providence (13); Memorial Aud., Worcester (14-15); Harding High Aud., Bridgeport (16); Erlanger, Buffalo (18-23).

'Maid in the Ozarks'—Great Northern, Chicago (13-23).

'Manhattan Nocturne' (tryout)—Walnut, Philadelphia (18-23).

'Mother's Day'—Geary, San Francisco (13-23).

'Naked Genius' (tryout)—Nixon, Pittsburgh (13-16).

'Oklahoma' (2d Co.)—Shubert, New Haven (13-16); National, Washington (18-23).

'Othello' (tryout)—Locust, Philadelphia (13-16).

'Outrageous Fortune' (tryout)—Ford's, Baltimore (13-16); Wilbur, Boston (18-23).

'Porgy and Bess'—Shubert, Boston (13-23).

'Son's o' Fun'—Forrest, Philadelphia (13-23).

'Student Prince'—Erlanger, Chicago (13-23).

'The Patriots' — Colonial, Boston (13-23).

'Tomorow the World' (2d Co.)—Cox, Cincinnati (13-16); Hartman, Columbus (17-20); Indianapolis (21-23).

'Uncle Harry'—Wilbur, Boston (13-16); Locust, Philadelphia (18-23).

'What's Up' (tryout)—Playhouse, Wilmington (22-23) (premiere).

'Without Love'—Hartman, Columbus (13-16); Davidson, Milwaukee (18-23).

Swanson-'Gay' Nice $10,300 in 2d, Detroit

Detroit, Oct. 12.

Grosses along the rialto here continue steady even for product that doesn't stem from the current theatre.

The Boston Comic Opera Co. in its first week of Gilbert & Sullivan repertoire at the Cass chalked up a tidy $14,500 at the $2.75 top. Company, drawing nice praise from the crix, goes for a second week before Ethel Barrymore in 'The Corn Is Green' comes in on Oct. 18.

Gloria Swanson in 'Let Us Be Gay' boosted the first two weeks grosses to a nice $21,000 under the $1.65 top by adding $10,300 in the second week. Comedy seems set at the house for another three weeks.

Robeson-'Othello' Boff 23G, Philly

Philadelphia, Oct. 12.

Capacity houses were in order at Philly's three legit houses starting last Wednesday night and dittoing Friday and Saturday.

'Othello,' which has seldom been Shakespeare b.o. in recent times, clicked to the tune of a sturdy $23,000 in its first of two weeks at the Locust. Fact that Guild revival was an ATS subscription offering served to cut down gross figure which, with $3.42 top, would have soared closer to the 30-grand mark. Paul Robeson was the magnet, with all the critics doing a rave, both as to him and production. Upstairs seats went first and rear section of theatre's very large lower floor was used as an overflow. 'Othello' is expected to hit close to $26,000 this week with seats already hard to get.

'Blithe Spirit,' last week's other opening, also zoomed to corking trade in its first of two stanzas at the Walnut. It, too, hit capacity Wednesday night, and after a slight drop Thursday resumed a capacity gait. With a $2.85 top, the Noel Coward comedy got $21,000; there's no doubt about its ability to stay, but original two-week booking will be followed.

Third of the local legiters—the Forrest—again collected $35,000 with Olsen and Johnson's 'Sons O' Fun,' in its sixth week in town.

'DOUGHGIRLS' $20,000 IN 2D ST. LOO WEEK

St. Louis, Oct. 12.

'Doughgirls,' which started the 1943-44 legit season at the American theatre here, wound up its two-week stand Saturday (9) with a rousing bang. The second stanza tacked on an unexpected $20,000 to the $16,000 glommed for the initial one. The house was scaled to $2.80 and it was near-capacity during the last week.

'Abie's Irish Rose' began a two-week engagement Sunday (10). The 1,700 seater is scaled to $2.20 for this piece and an unusually heavy advance from out-of-towners, here for the deciding games of the World Series, indicates that the Ann Nichols revival will cop plenty of kopecs for its run here.

Army Playlets Fine $18,800, Washington

Washington, Oct. 12.

'The Army, Play by Play' opened moderately at the National theatre, but raves by critics started a line and the War Department authorized two extra Sunday performances. On the 10-show schedule the soldier attraction annexed a gross of $18,800, considered excellent.

On the opening night Representative Clare Booth Luce was featured in 'Button Your Lip,' walking on to accept the kiss from the soldier actor. Later, John Golden was called from the audience and he, in turn, called up Vice-President Wallace. It was the first time that the V.P. had appeared on the same stage with the Connecticut Congresswoman since she called his world cooperation speech 'Globaloney.'

'Blossom Time' opened with a $3,000 advance sale on Thursday and healthy mail orders. It is playing this time at $2.75 top as against the $2 top when it played here in the spring and rang up a gross of $20,000.

'Oklahoma' has vaulted American Theatre Society subscriptions to the 10,000 level, a record high. On its two weeks' engagement the Theatre Guild musical should play to S.R.O.

'Doughgirls' Strong $18,000 in Seattle

Seattle, Oct. 12.

The 1,500-seat Metropolitan had practically capacity for last week's engagement of 'Doughgirls,' around $18,000.

Scaled to $2.88.

Broadway Holds Up; 'Venus' Passes $22,000 in Five Times, Can Top 34G; 'Harriet' Resumes, $18,600, 'All' 5½G

Broadway's good things continue to command excellent business. There was some slack last midweek but the whole list closed with a rush. Jewish holiday, Yom Kippur, didn't help, nor was it expected to, but world's series visitors gave theatres and cafes fresh money.

Critics hailed first new hit in 'One Touch of Venus,' but there were two earlier successes with which they were not in accord. 'Venus' drew one dissenting notice but it appears to be a money show unquestionably.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (4th week) (M-1,347; $3.30). Hasn't shown much boxoffice sustenance with the gross again around $6,500 but may move to another theatre; 'Outrageous Fortune' dated here Oct. 28.

'All for All,' Bijou (2d week) (C-630; $3.30). Approximated $5,500, which may better even break for small-cast comedy in limited capacity spot; another four week's tickets ordered.

'Angel Street,' Golden (96th week) (D-789; $3.30). Has been climbing, with last week's pace quoted around $8,000; that should be profitable both ways.

'Another Love Story,' Fulton (C-938; $3.30). Presented by Louis Lotito; written by Frederick Lonsdale; drew exceptional business out of town; opened last night (12).

'Arsenic and Old Lace,' Hudson (144th week) (CD-1,094; $3.30). Another long-run show that's credited with material improvement of late; quoted around $10,500.

'Early to Bed,' Broadhurst (17th week) (M-1,160; $4.40). Among the musical best grossers and likely to play through winter; got better than $26,000 again.

'Harriet,' Miller (23d week) (D-940; $3.85). Probably helped by advance ticket sale during month's layoff, resumed at capacity pace, claimed takings being $18,600.

'Janie,' Playhouse (56th week) (C-865; $3.30). Estimated around $9,500 last week and will go higher this week with an extra matinee Tuesday (Columbus Day).

'Kiss and Tell,' Biltmore (29th week) (C-920; $3.30). Can't do much more; takings went well over $16,500; that gross topped by Chicago company.

'Life With Father,' Empire (202d week) (D-1,000; $3.30). Again quoted over $14,000, which further indicates run leader will extend engagement well through new season; big on road, too.

'My Dear Public,' 46th St. (5th week) (M-1,347; $4.40). Dropped under stop limit again, with gross around $14,000; closing notice given but arrangements planned may keep musical going for a time.

'Oklahoma,' St. James (28th week) (M-1,493; $4.40). Playing an extra matinee this week and gross will top the steady capacity gait of $30,600.

'One Touch of Venus,' Imperial (M-1,450; $4.40). New click got more than $22,000 in first five times, including a preview, and should attain a pace better than $34,000 weekly.

'Rosalinda,' 44th St. (50th week) (O-1,347; $3.30). First week in original stand much better than expected; takings around $25,000, which nominates it for another season.

'Something for the Boys,' Alvin (39th week) (M-1,337; $4.40). Improvement probably came from ball fans in town, gross approaching $29,500.

'Star and Garter,' Music Box (68th week) (R-1,000; $4.40). Benefited more than other musicals, indication on revue's out-of-town rep; went to nearly $21,000, due to visitors mostly.

'Stars on Ice,' Center (62d week) (repeat date) (R-3,000; $1.65). Skating show celebrated third anniversary and slated through new season; estimated over $28,000.

'The Doughgirls,' Lyceum (41st week) (C-997; $3.30). Entering 10th month and seems as strong as ever; well over $16,500; can't get any more though some tickets conceded to soldiers.

'Three's a Family,' Longacre (22d week) (C-1,016; $3.30). Picked up, with takings approaching $11,000; quite profitable for one setter, also for house.

'Tomorrow the World,' Barrymore (26th week) (D-1,064; $3.30). Half-year mark passed and still in the chips; rated close to $14,500, much better than road company last week.

'The Two Mrs. Carrolls,' Booth (10th week) (D-712; $3.30). Surprise success so far as critics are concerned; standees reported most performances; $14,500.

'Ziegfeld Follies,' Winter Garden (28th week) (R-1,523; $4.40). Whammed 'em with a gross that approximated $43,000; $5.50 top applied throughout the week, world's series the reason.

Revivals

'Merry Widow,' Majestic (10th week) (O-1,695; $3.30). While rush of early weeks subsided somewhat, modernized revival getting great money; quoted close to $29,500.

'Tobacco Road,' Ritz (5th week) (CD-945; $1.65). Will tour as soon as bookings are obtained; getting by, with last week's takings approximating $5,500.

Added

'Laugh Time,' Shubert (5th week) (vaude-1,325; $2.75). Nights are virtual sellouts, with afternoons fair but gross great; around $22,000; switches to Ambassador, which may affect attendance.

'Genius' Hotcha $18,900 in Balto

Baltimore, Oct. 12.

This town hit a new high in legit last week with both houses open and prospering mightily. Ford's had 'Porgy and Bess' and the indie-booked Maryland got Mike Todd's pre-Broadway trial of 'The Naked Genius,' and seats were at a premium at every performance. Fullsome week currently has two preems on hand with Gilbert Miller's production of Rose Franken's 'Outrageous Fortune' bringing back Elsie Ferguson from retirement at Ford's, and 'Manhattan Nocturne,' starring Eddie Dowling, is at the Maryland.

Estimates for Last Week

'Porgy and Bess,' Ford's (1,430; $2.77). With night performances all practically s.r.o. and mats a trifle off, musical came through with a bango $21,700.

'The Naked Genius,' Maryland (1,290; $2.77). Mike Todd's production of Gypsy Rose Lee's comedy, starring Joan Blondell and staged by George S. Kaufman, in pre-Broadway labor pains but highly potent at almost $18,900.

'ARSENIC' PLENTY SWEET AT $16,000, PITTSBURGH

Pittsburgh, Oct. 12.

'Arsenic and Old Lace' on third visit to Nixon last week (second time with Boris Karloff) turned in a smash $16,000 at $2 top. That's over $4,000 more than show did here last season when it played at $2.50. Sensational biz will likely result in another local engagement later in the season when bookings already scheduled come to an end.

That 16 grand represents a new high here for the legit season so far. 'Arsenic' got away fast, kept building steadily, and by the end of the week house was going so clean management removed the orch and put extra chairs in the pit. Insiders see in the low scale a tip to producers bringing other attractions here in the future. Year ago when Karloff came here at the higher scale, 'Arsenic' did less than $12,000.

Nixon currently has Joan Blondell in 'Naked Genius' on final lap of its pre-Broadway brush-up, house having been made available for the Gypsy Rose Lee comedy when 'Skin of Our Teeth' folded in Boston.

'Jane Eyre' Gets 16G In L. A., 'Maid' $6,500

Los Angeles, Oct. 12.

'Jane Eyre' at the Biltmore is highlighting downtown legit sector, oldie catching snappy $16,000 in its first week. Piece closes Oct. 30 and does several one-nighters up the Coast to San Francisco, where it goes into Geary for four weeks. 'Maid in Ozarks' at the Belasco bounced up to $6,500 after dipping to $5,900 in third week.

'Blackouts of 1943' at the El Capitan continues its merry way with regular $14,400 in sight for 69th week after hitting same last week. 'New Meet the People' at Assistance League Playhouse will hit estimated $4,500 on 12th week after $4,100 last week. 'Arsenic and Old Lace' winds up at the Music Box Oct. 17 with about $7,200 in the till, its eighth week, after grossing $7,300 last week.

'Ice Follies' at the Pan-Pacific auditorium continues to pile up heavy coin, playing to 48,500 admissions on its second week, figure made possible by addition of 600 extra seats. Frozen show is hitting capacity nights and mats with take bettering $80,000 weekly.

OBITUARIES

ITZIK FELD

Itzik Feld, 46, veteran Yiddish legit comedian and director, died last Thursday (7) at his Brooklyn home after a long illness. He had been scheduled to open Saturday night (9) at the Hopkinson theatre, Brooklyn, in a new Yiddish legit production, 'Children Without a Home,' which he had also directed. He had been ailing ever since an operation several months ago.

Born in Poland of a theatrical family, Feld came to the U. S. about 15 years ago, and immediately became a favorite to Yiddish audiences. His diminutive stature and 'dumb' absurdities cued much of his humor, along with tightly fitting, loudly checked attire.

Feld had appeared in Yiddish stock companies in Europe before coming here, and after clicking in the States had made tours of South America and Europe.

Widow, Lola, and brother, Ezra, survive.

JOE KENO

Joe Keno, 59, retired vaude performer who prior to his retirement did an act with his wife, Rosie Green, died in Flushing, N. Y., Oct. 7. He was father of Mitzi Green, who began her singing-mime career in her parents' act and has long since become established on her own. Keno was stricken while Mrs. Keno was visiting their daughter in the west, where she's awaiting birth of a child.

Keno had been in show business from youth, having been with several Gus Edwards acts and later in the lengthier version of Edwards' 'School Days,' which blossomed as a legit musical at the Circle, N. Y., which, for the occasion, had been rechristened Gus Edwards' Music Hall. He later appeared with several vaude partners until he teamed with and married Rosie Green, who had been featured dancer in a number of George M. Cohan musicals.

JAMES J. WARD

James J. Ward, 42, vaude and nitery entertainer, died Oct. 4 in Covington, Ky.

Self-tagged 'Little Jimsy,' his personality matched a roly-poly physique. He blended corny sayings with a capitivating barbershop tenor voice and went to town on pops and ballads. Teamed with Jimmy Schuh, pianist, Ward was the first vocalist to hit the Cincinnati airlines when radio began running wires into night spots. That was on WFBE, now WCPO, from a cabaret in the Havlin Hotel, Cincy.

Splitting with Schuh after several years, Ward organized a five-piece band for his accompaniment and for dance music in a suburban nitery which he operated and called 'Little Jimsy's Playhouse.'

In recent years Ward operated a tavern near Music Hall, where he entertained now and then.

CLARENCE M. ROBSON

Clarence M. Robson, Vice President and General Supervisor of Odeon Theatres of Canada, died October 5, at his summer home on Lake Simcoe, Canada.

Robson's entry into show business was as general tour manager for world famous attractions. Later, in association with his two brothers, he imported one of the first motion picture projectors into Canada. Subsequently he became manager of the Strand Theatre, Toronto. Later he became associated with N. L. Nathanson prior to the formation of Famous Players Canadian Corporation and was an executive with Famous Players until 1941, when he resigned to assume an executive position with Odeon Theatres of Canada, Limited.

MRS. HELEN ('BUBS') HAYTON

Mrs. Helen Hayton, 37, wife of Lennie Hayton, former band leader and now conductor and arranger at Metro, died suddenly of a brain hemorrhage Oct. 6 at her home in Beverly Hills. Services and interment in Forest Lawn, Glendale, were held Oct. 8.

Deceased also leaves a daughter, Peggy, by her previous marriage to Ted Husing, sportscaster.

FREDERIC L. ABEL

Frederic L. Abel, 87, former first cellist with the Detroit Symphony orchestra, died Oct. 5 in Detroit. Burial was in the Arlington National Cemetery.

He was born in Ohio and for many years was on the music faculty of the University of Michigan. He also served as head of the Music Department at Michigan State College for many years and was a director of the Michigan Conservatory of Music where he earned a national reputation as instructor of the cello.

Burial was in the national cemetery because he served as an adjutant-general in the Spanish-American War.

JACK KING

Jack King, 60, veteran vaude performer, died of a stroke in New York Oct. 8. Funeral services were held Monday (11) in N. Y. under auspices of the Will Rogers Memorial Fund. Lou Handin, of NVA, delivered a brief eulogy.

King had been in vaude for more than a quarter of a century, during the latter part of which he did a song-dance-patter act with his wife, Rhea King, who survives him. Couple retired some years ago due to poor health of Mrs. King. He had been an assistant manager of the Audubon theatre, N. Y., at time of death.

PHILIP DUNAS

Philip Dunas, 47, Columbia Pictures district manager, died in Chicago Oct. 9 of complications following a four-week illness.

He was one of the veterans of the film exchange business, starting in the old General Film days, and after several years with other companies came to Chicago as branch manager of the Columbia Pictures branch. Later he was made district manager and was headquartered in Chicago up to the time of his death.

Survived by wife, mother and father, two sisters and a brother.

E. L. Bergman, 77, father of Maurice Bergman, Universal eastern advertising-publicity director, died Saturday (9) at Cumberland, Md., of heart ailment following a long illness. Funeral was in Chillicothe, Ohio. Survived by two daughters and two sons.

Mother, 84, of Joe Hiller, Pittsburgh booker and one-time professional manager for Waterson, Berelin and Snyder, died at home of a daughter in Detroit Oct. 7.

Mrs. Gladys G. Klauber, 43, wife of Edward Klauber, recently retired v.p. of CBS, died in New York, Oct. 9.

Frederic Burt, 67, stage and screen actor, died Oct. 2 at 29 Palms, Cal., after a long illness.

Wife of Sidney Toler, film actor, died Oct. 7 in Culver City, Cal., after a long illness.

Lloyd Pedrick, of the vaude team of Jackson and Pedrick, died in New York Oct. 5.

Charlie Graham, 46, cowboy actor in films since silent days, died Oct. 9 in Veterans' hospital, Los Angeles.

All Pix In Tints

Continued from page 1

films in place of black-and-white, but backlot departments in the production end have squared away for the expected new order.

Prediction of general color adaptation by the film industry comes from close Washington sources, and carries ring of authenticity to add to predictions of many engineers and others close to film production and the progress being made by various color processes. Favorable attitude of Washington circles toward color films is accentuated by wide use of tint stock by various service and government agencies, and admitted improvement in results being secured in both color negatives and positives for 16 and 35 mm. classifications.

Eventual color negative for production purposes will be a single negative which will be exposed in regulation black-and-white cameras without adjustments or added gadgets. It will be the multi-layer emulsion of monopack type and come from several sources, including Eastman Kodak, Agfa-Ansco, and Du Pont.

Technicolor, which has furnished the only successful three color process to the industry in the past 10 years, will undoubtedly fit into an important spot in the new color field.

Further, Technicolor has a close tie-in with Eastman through participation of the two companies in the Troland patents which cover multi-layer film emulsions for color photography and embrace total of 185 claims. Troland group of patents, originally applied for in 1921 and issued in 1931, go into public domain in about four years. Many arguments have been advanced from time to time that the Troland claims would not hold in an extended and vigorous court battle; in fact lines were drawn for showdown on the Troland patents when the Pearl Harbor attack tossed such plans out the window.

Several years ago Technicolor, owning the Troland patents, entered into deal with Eastman, after latter had researched on multi-layer color stock, whereby EK had all rights to the 16 mm. field while Technicolor had exclusive use for number of years in the p oduction field of motion pictures.

Anscocolor is the American version of Agfacolor, developed in Germany during the past 10 years. In pre-war days, German Agfa turned over American rights to the system to Agfa-Ansco, but since all foreign interests in the company were taken over by American interests to eliminate chances of further German participation, it is natural that Washington now is interested in the activities and progress of Agfa-Ansco and Anscocolor. Anscocolor at the present time is being used extensively by various branches of the Government, and its main advantage is that negative can be processed similar to regulation black-and-white film, which gives it added importance in spots far removed from laboratories.

DuPont, although no word can be obtained on present manufacturing of multi-layer monopack film, is known to have perfected such a negative stock which could be tossed on the market within a few months.

Swing to Monopack

Major drawback to entry of many firms into the three-color field up to now was inability to secure a monopack negative from which prints could be made satisfactorily and at nominal cost. The Technicolor print method, involving numerous operations, turns out quality product, but at pretty expensive figure in comparison to what might eventually be accomplished. There is a good chance that Tech will swing over to the monopack negative and then strike its prints off in the regular manner.

A few concerns, with knowledge that production of uniform prints in quantity of color negatives is the biggest stumbling block in the entire color setup, researched on the print end with disregard for the negative, and have evolved rather simplified processes. They are now standing by awaiting commercial introduction of suitable single negative from which they can strike off their required color separations for print making.

Availability of color for the industry, and on a scale which will take care of all film production, will be made possible immediately upon conclusion of the war. This word seeps through direct from Washington, where attitude exists that patent controls will not prevent progress in any field of manufacturing. Holders of basic patents that might prevent manufacturers of product from marketing wares will be asked to issue licenses where royalties are paid for such use. This trend of thought in Government circles has been voiced many times recently on matters not concerned with the film industry, and will undoubtedly apply generally.

Amateur photographers in the eight and 16 mm. fields, have been mainly responsible for development of kodachrome to its present high standard of quality, according to one close observer of the color field. Amateurs bought millions of rolls of kodachrome to get color shots, ignoring the quality which could not stand up under regular production conditions. But volume sales provided for fast research to improve quality of kodachrome to present point where it is ready for adoption on regular production.

Color experts are backward in predicting whether or not multilayer monopack would be economical and suitable as printstock takeoffs from the single color negatives. Currently, kodachrome in 35 mm. size is being sold to Technicolor for experimental purposes at around 8c per foot, while foot spools for Leicas retail in photo stores at a dollar. However, various companies with methods for three color prints, including Technicolor, can probably get the price down under 4c a foot in large quantities required by the major studios for release requirements.

Literati

Added Newsprint Grants

Announcing a supplemental list of extra newsprint grants for the third quarter of the year, WPB warned Saturday (9) that many newspapers are going to be disappointed in their requests for the last quarter of 1943, due to a tightening up all along the line.

Newspapers were warned against using newsprint beyond their quotas before getting an okay, and were told that 'last minute petitions, stating that over-use has made necessary a grant of additional tonnage so that the newspaper may continue to publish for the remainder of the quarter, will not be recommended.'

Latest batch of 40 dailies were granted a total of 14,908 tons extra for the third quarter. Approvals ranged from one ton to the Dunkirk Printing Co., of Dunkirk, N .Y., to 5,239 tons to the Philadelphia Evening Bulletin. Meanwhile, WPB offered a bright ray yesterday by announcing 'some improvement in the pulpwood supply picture for 1943.' Most noticeable upswing was in the south. This was not expected to affect 1943 quotas of newsprint, but may prevent 1944 cuts from going as far as anticipated.

On the other hand, an additional slash in the consumption of newsprint was seen last week by the American Newspaper Publishers Association, which said the cut may come in November or December of this year.

OWI Seeks Newsmen

Call has been sent out by the Overseas Branch of the OWI for around 150 newspapermen to staff branches in Europe and Asia. Preferred that they be over military age but under 45, with knowledge of at least one foreign language essential. Pay ranges upward from $4,600, with living allowances also granted.

Work is to prepare news from OWI home office for the press in the areas where the aides may be stationed, and also to do special pieces on the local scene. Extended period of training in N. Y. will precede foreign assignments of those accepted.

Overseas Branch publicists will move into every occupied area after our troops take possession. Job guarantee is for duration only, but likely they will stay on during postwar occupation, if any.

Geo. Lait Mends

George Lait returned to N. Y. early this week from a convalescent stay in the west. His attack of malaria has virtually vanished and he has gained 20 pounds.

Lait expects to be re-assigned as war correspondent by International News Service, which pulled him back to the U. S. because of his health after Lait had spent nearly three years abroad, 18 months of that time with the British Eighth Army in North Africa. If not getting an INS assignment to one of the fighting fronts, Lait intends to enlist in the U. S. or British armies.

Suspend Movie-Radio Guide

Suspensions of weakest links in mag chains for paper with which to enable growth of the leaders continue, with the Annenberg publications latest to follow such a procedure. Dropping Movie-Radio Guide after the November issue, and will merge Actual Detective Stories and Official Detective Stories in January. Paper saved thereby will permit maintenance of the growth of the firm's other mags, Click, Stardom and Screen Guide.

Preceding amalgamation of Actual Detective Stories and Official Detective Stories, editorial offices of the two will be moved from Chicago to Philadelphia. Click editorial offices transferred from Philly to N.Y. some time ago.

Welding of Actual and Official mags leaves Annenberg organization with a single detective story pub. Same organization's Intimate Detective Stories was suspended upon the occasion of the first paper cut.

N. O. Daily Cuts Ad Space

The Times-Picayune, No. 1 daily in New Orleans, Thursday (7) announced in page one box a 10% curtailment in advertising space. Theatre lineage is included in the announcement. The nabes, which use directory advertising, will not be affected by the reduced lineage.

The New Orleans Item and The New Orleans States, afternoon sheets, have given no indication that they plan to adopt same policy.

Yank's New Distribs

Yank, the Army tab weekly, will be distributed by independent U. S. magazine wholesalers effective Nov. 19 instead of by the American News Co., which is now handling the rights.

This move will change Yank's distribution status from 'semi-independent' to 100% independent.

Swedish Press Head Tours U. S.

Oscar Thorsing, head of the Swedish Foreign Office's press bureau, is making a three-month tour of the U. S.

He is also planning a South American press jaunt.

CHATTER

Ed Verdier, screen playwright, is writing a cook book titled 'Design for Dyspepsia.'

Niven Busch's new novel, 'Duel in the Sun,' published by William Morrow, goes on the book stands in January.

Ira Wolfert doing some mag articles while recuperating from malaria, contracted while foreign corresponding.

A photographic book on 'literary London', some of it already published in Life, will be issued by Random House in conjunction with the weekly. David E. Schedman made the pix.

Margaret Buell Wilder's novel, 'Since You Went Away,' now being filmed by David O. Selznick, will be issued as the April selection of Book League of America.

Curtis Martin off with the Pacific fleet and won't be on hand when his first novel, 'The Hills of Home,' appears next month. Used to be fiction editor of New Mexico Quarterly.

Scott Feldman, formerly assistant editorial director of Columbia Publications, and out of the Army because of poor vision, has joined the E. G. Morris literary agency as mag contact man.

Life mag continues experimentation with non-photo material, this week's issue containing fiction for the first time. Last week it had an article on Broadway slang and jive talk, with no illustration possibilities. Fiction piece this week is a short story entitled 'The Silence of the Sea,' written in Occupied France by an anonymous Frenchman who signs himself Vercors.

MARRIAGES

Noel Neill to Harold Lierley, Hollywood, Oct. 3. Bride is a film actress; groom is a makeup man at Paramount.

Lorraine Erin Romagoy to Ralph McColm, Hollywood, Oct. 9. Groom is a film actor at Warners.

Betty Bryant to Leslie Charteris, Santa Fe, N. M., Oct. 7. Bride is a radio and nitery singer; groom is author of the 'Saint' novels.

Johana Van Rijn to Walter Slezak, Beverly Hills, Oct. 10. Groom is the film actor.

Mary Louise Anglin to Peter Alden Gabauer, Sept. 25, Steubenville, O. Bride was script editor of the Pedlar & Ryan agency.

BIRTHS

Lt. (jg) and Mrs. William T. Cain, son, in Miami, Oct. 4. Mother is Mary Krieg, former vocalist with Baron Elliott orch.

Mr. and Mrs. Robert W. Sabin, daughter, in Pittsburgh, Oct. 3. Mother is former Adelaide Fehl, of M-G exchange in Pitt.

Mr. and Mrs. Norman Panama, son, Hollywood, Oct. 8. Father is contract writer at Paramount.

Mr. and Mrs. Don Finlayson, daughter, Chicago, Sept. 30. Father is member of WLS sales promotion department.

Mr. and Mrs. Eddie Cook, daughter, Hollywood, Oct. 6. Father is Los Angeles branch manager for Universal.

Mr. and Mrs. Martin J. E. McCarthy, daughter, Los Angeles, Oct. 6. Father is L. A. sales manager for Monogram.

Mr. and Mrs. Al Shayne, daughter, New York, Oct. 3. Father is vaude and nitery m.c.

Mr. and Mrs. Ralph Edwards, son, last week, New York. Father is 'Truth or Consequences' m.c.

Mr. and Mrs. Harry Ommerle, daughter, Oct. 3, New York. Father is v.p. of Ruthrauff & Ryan agency.

Broadway

Meyer Davis interested in the new Oscar Straus operetta.

Mainbocher will costume Mike Todd's 'Mexican Hayride.'

Soldier-playwright William Saroyan at Halloran hospital, Staten Island.

Jack Pearl, treasurer of the Majestic, in Polyclinic hospital for operation.

Dick Moon and Herman Leins into Fulton b.o.: 'Another Love Story,' new attraction.

Ted Lloyd, of 20th-Fox radio division, back in N. Y. after six weeks on Coast.

Bubbles Schinasi has written a first novel, 'Birthday,' which Random House may publish.

Oscar Shaw (Schwartz) off the stage, now expediter for Phialdelphia tool-making plant.

Maestro Horacio Zito out of the Army, for same reason that Pancho was honorably discharged.

Dr. Carlo Rocha, 20th-Fox publicity head in Havana, back to headquarters after visiting N. Y.

Gil Johnson, manager of Dixie hotel, leaving to take over his own Colonial hotel, Gardner, Mass.

Joe Mankiewicz back to the Coast yesterday (12), having come east because of his mother's illness.

Ray Connors, manager of the Palace, operated on for gallstones yesterday (Tuesday) at West Side hosp.

Road company of 'Oklahoma' gave private showing at St. James Friday (8) to invited audience prior to first touring date this week.

Irving Berlin will do a Music Box Revue first thing when he gets back from his overseas 'This Is the Army' tour.

June Greenwall, formerly with United Artists, now associated with Al Tamerin on Theatre Guild publicity.

Paul Lazarus, Jr., pub-ad director of UA, now on the Coast to confer with UA producers on forthcoming releases.

A. P. Waxman dickering for Gertrude Lawrence for a musical version of 'Rain' which Howard Dietz is adapting.

Meta Reis, interviewing scores of writers as potential Paramount scripters, heads back to the Coast Friday (15).

Genius, Inc., which publishes Actors Cues for legit, has added a weekly tip sheet for mike actors, called Radio Cues.

The Writers War Board, which spotted war messages by name authors in Broadway legit programs, is planning similar pieces by actors.

Paul Gallico bicycling around town between appointments, parking the contraption in office buildings and hotel lobbies during confabs.

While east Ann Sheridan will probably make a few camp show appearances along the Atlantic seaboard on behalf of USO-Camp Shows.

Leon Goldberg, former treasurer of RKO Theatres (K-A-O), who recently was moved up to become studio manager, left for the Coast yesterday (Tuesday).

Metropolitan Life, Frisco, seeking Frederick H. Brown, musician, who last resided at 315 South Wabash avenue, Chicago, in 1933. Company has a policy which has matured.

Lucy Monroe honored with a set of written testimonials from Governmental execs for her almost daily stints at shipyards, war plants, rallies, etc., on behalf of war morale.

Bill Cagney and Charlie Daggett, in charge Cagney advertising-publicity on the Coast, returned west Saturday (9) after several weeks east launching 'Johnny Come Lately.'

Carole Landis will by-line a Random House book version of 'Four Jills and a Jeep,' the 20th-Fox film around the adventures of Kay Francis, Mitzi Mayfair, Martha Raye and Miss Landis.

Ralph Welliver, ex-Marine currently in the cast of 'Harriet,' related his war experiences yesterday morning (Tuesday) at a bond rally at the N. J. College for Women, at New Brunswick.

Dr. Julius Blank, formerly associated with Dr. Leo Michel, decorated with Legion of Merit by Gen. MacArthur for his work in attending the wounded in New Guinea. Now a full colonel.

Earl Wilson, Post's saloon editor, giving up his radio stint; too tough, in light of the fact he has to do his night prowling and write a 'notice' in time for a 6 a.m. deadline directly after the sundry cafe preems.

Danny Kaye either goes into the Army or overseas for USO-Camp Shows, which means that Sylvia Fine (Mrs. Kaye) will return to Hollywood to write, although she favors the idea of doing a stage show.

Jean Colbert, radio commentator and writer, back from visit to Mexico, where she interviewed President Camacho, King Carol and Mme. Lupescu. She's skedded for an appearance on CBS 'Report to the Nation.'

Walt Lantz, Universal's top cartoon comedy producer, to Washington for talks with Navy officers regarding program of Naval training films. He had been in N. Y. for homeoffice confabs, and is due back on Coast this week.

Edmund Goulding returns to the Coast and a Warner Bros. film assignment in two weeks, but plans to return here in March to do a Broadway play. Director had bowed out of the Frederick Lonsdale staging assignment after a tiff.

A 50th birthday surprise party for Bill Hardey, at his Gay 90s spot, was hosted by Jack & Charlie, notably the latter, Charlie Berns, who is Hardey's cousin. It drew out the town's night loafers, following the 'Touch of Venus' premiere.

Billy Mann (ex-Yacht Club Boys) back to the Coast to rest up from at intensive 10-day o.o. of Main St. with his teen-age daughter. Mann's big complaint was the 'high cost of everything in N. Y.' He's now a successful San Diego cafe prop.

Mexico City

By D. L. Grahame

Fernando Fernandez, Mexican crooner, doing okay in Cuba.

Eliseo Grenet, Cuban composer, credited with popularizing the conga, here to recuperate from an illness.

Joaquin Gamboa, announcer for XEB, going to London to mike programs in Spanish for Latin America for BBC.

Dora Luz, diminutive Mexican pic player and radio singer, back from Hollywood, where she worked in Disney's 'Latin for a Day.'

Dominguez Bros. (six), Mexican stage-pic-radio singers, booked for that field in Rio and are leaving soon for the south. They have a repertoire of 10,000 songs.

Anita and Isabel Blanch, comediennes who have headed shows at the Teatro Ideal, have gone into the restaurant business on the side. They have opened 'The Oranges,' on swanky Paseo de la Reforma.

Statuette exhibit by Federico Mendoza Limon, Spanish sculptor, big draw at the Benjamin Franklin Public Library here. Collection includes images of Roosevelt, Avila Camacho, Wallace, Churchill, ex-King Carol, et al.

Chicago

Charles Lindau, owner of the Louis theatre, has taken over the Kedzie theatre and annex.

Warner Bros. are holding a district managers' meeting at the Blackstone hotel Oct. 29-30.

Reelfellows Club will throw party at Blackstone hotel for members' wives and sweethearts following their business meeting on Oct. 17.

Harry Balaban, of the H. & E. Balaban Corporation, has been discharged from the hospital but will be confined to his home for at least a month before returning to his desk.

Dave Elman's Hobby Lobby show has been booked into the Bijou, Grand Rapids, Mich., Oct. 15 by Harry Greben, with Sioux City, Davenport, Cedar Rapids, Kansas City and Wichita, Kan., to follow.

Washington

Good seats for 'Oklahoma,' due here October 18, are harder to get than world series tickets.

Victor Mature promoted to Chief Boatswain's mate. Promotion was for active service on convoy duty.

Carl Gentzel left his slide trombone job in the Earle orchestra to become an MGM distributing agent.

Musicians at Earle and Capitol theatres got an 8.3 pay raise approved last week by the War Labor Board.

Variety Club has also been forced to change bar service hours, due to lack of help. Club shuts down on liquor now at 2 a.m.

Porter-Berlin

Continued from page 1

eral screen biog offers on his own, expressing himself to intimates that 'that's up to Ellin (his wife) and my estate, if anybody is ever interested then.' On the other hand, Berlin has continuously had the foresight to reserve all autobiographical incidents for re-use whenever he found it necessary. For instance, that 'Yip Yip Yaphank' sequence in 20th-Fox's 'Alexander's Ragtime Band' in 1937 was reincorporated by him into the WB filmization of 'This Is the Army' in 1943, because it fitted that semi-biographical situation well.

Film Biz Rapped

Continued from page 1

the picture indicated a strip-tease vaudeville artist visited the city.

'Perhaps the very inadequacy of these remarks will spur others, better informed and able to suggest practical remedies, to deal with these fifth column dangers. They exist, and every part of the nation is affected.'

Nicholson's reference evidently is to the part played by Marjorie Main in 'Johnny Come Lately,' shown last week at Loew's. The 'strip tease vaudeville artist' apparently would be Ann Corio, who appeared recently at the Circle.

London

Teddy Carr a vibrocitis victim and having infraray treatment.

Joe Friedman in Harrogate undergoing treatment for rheumatism.

Film in which Flora Robson will make her return here is '2,000 Women.'

John W. Hicks, David E. Rose and F. E. Hutchinson, head of Paramount sales, on 10 days itinerary to provincial Par exchanges.

United Artists 'Stage Door Canteen' grossed $28,000 in its first week at Odeon, Leicester Square, establishing new record for house.

Jack Hylton wanted to lease the Dominion theatre from Gaumont British, but was turned down as it is such a terrific money-maker as film house.

Hippodrome, Rotherhithe, owned by A. E. Abrahams and Charles Gulliver and part of their Loughborough Trust, has been leased as vaude house to Archie Shenburn.

Kinematograph Renters' Society is still opposed to theatre deal between Associated British Picture Corp. and A. E. Elcock and has deferred its decision till it completes further investigations.

Vic Oliver is touring sticks with own vaude unit prior to going into new Hippodrome revue. Owing to success of 'The Lisbon Story,' show has been postponed from November to April or May.

Wilfred Pickles, former British Broadcasting Corp.'s news commentator, and now playing for George Black in his Blackpool revue, has been signed for pantomime by Tom Arnold at salary of $1,200 per week.

Jack Hylton's revival of 'Lilac Domino' finally set for two weeks opening at Manchester Nov. 9; two weeks Liverpool and four weeks Glasgow, after which it is expected to come to His Majesty's theatre, London.

Associated British Picture Corp.'s cinema, the Alma, Luton, is to become a vaude house Oct. 19, with opening bill headed by Teddy Brown, in Lew & Leslie Grade's unit 'Tommy Get Your Fun.' House is deluxer 2,000 seater.

Frances Day is exercising a woman's prerogative in accepting star part in Michael Balcon's film 'Fiddlers Three.' American star originally turned down part refusing to have Tommy Trinder star over her. But she has since changed her mind.

Reno

By Ted Friend

Joe Zemansky's Fortune Club has the Prestons, a man and gal comedy team, as a new attraction, with LeRoy and Regina, also mixsex, in a tap novelty. Adrianna, Spanish singer, is a holdover, as is Bob Harris and his 'Music Minute Men.'

All seven of Reno's major night spots—the Troc, Town House, Fortune, Inferno, Dog House, Columbo and Riverside—are doing an up-ropes business, with the traffic from Hollywood particularly heavy. The past two weeks has seen the town flooded with deer hunters heading for Susanville, Calif., and surrounding territory, some 85 miles north.

Important talent addition of the week in Reno is Lester Cole and his Debutants, in the Trocadero of the El Cortez hotel, who follow a two-week engagement by singer Donald Novis. Latter heading to Chicago for a radio show. The Troc has been doing capacity with a two-band policy supplemented by one or two top acts. In the limelight with Cole and his five singing beauties, are puppeteers Stone and Barton.

The Dog House, Reno's informal hangout, patronized by folks with the bucks as well as by buckaroos, is now playing the fan-tossing Zandra; Delores Lopas, in Latin dance routines; Dawn O'Day in an oddity dubbed 'Beauty and the Beast'; Billy Russell, novelty musical act; Peggy Lee Johns, singer; and Diane Winton, who does the m.c.ing. Music is by Dave Stewart's band. The Dog House is bringing the Sing Lee Sing Troup, acrobatic group, in from the State-Lake in Chicago as its next attraction.

Minneapolis

By Les Rees

Sonny Dunham pencilled into Orpheum week of Oct. 22.

Paramount sales staff and other employees received bonuses.

Paul Allen, singer, held over for sixth week at Curly's nitery.

Maxine Bartz of Paramount office staff recovering from operation.

Edyth Bush Little Theatre's children players offering 'Tom Sawyer.'

Connie Russell, singer, remaining indef at Hotel Radisson Flame Room.

Lillian Gish, here for lectures, copped plenty of newspaper attention.

University of Minnesota Theatre opens season this week with 'Charley's Aunt.'

Leo Murray, Lyceum manager, up and around again following recovery from illness.

'Waltz King' cancelled Lyceum here to jump directly from West Coast to Chicago.

Practically all Twin City independent accounts bought first two 20th-Fox groups.

Al Putz, M-G sales manager, passed around ducks and pheasants after hunting trip.

Ballet Russe de Monte Carlo to appear with Minneapolis Symphony orchestra Oct. 29-31.

Opening University of Minnesota football game drew 37,000 and second contest 35,000 at $2.75.

Warner Brothers club sending Christmas gifts to all former employees now in armed services.

Iva Griffith transferred from RKO here to St. Louis branch, where she'll be district manager's secretary.

Al Stern and Fred Finnegan of RKO among those who won't do any weekend hunting—they couldn't buy shells.

Universal branch here in first place nationally in Nate Blumberg Testimonial playdate contest which has only three more weeks to go.

Australia

By Eric Gorrick

Ernest Turnbull, Hoyts, given luncheon by 47-Club on return from U. S.

Herschell Stuart very active watching the interests of USO in this zone.

Sid Albright has just completed major coverage for U. A. in New Zealand.

Annette Kellerman doing nicely with amateur troupe dated around the various military hospitals.

Percy Dive celebrated 25 years as secretary of Greater Union Theatres. Was thrown a feed by Norman D. Rydge.

Harry Hunter, Par's local chief, after confabs with John Hicks in New York, will return here in November.

Alf Goulding has just completed flicker for Austral-American under title of 'A Yank in Aussie.' Local talent used.

War pix are falling into discard with the payees. Distribs now trying to rid themselves of shot-and-shell flickers as quickly as possible.

Alec Coppell is to produce 'George Washington Slept Here' at Minerva, Sydney, for Whitehall Productions. Edwin Styles will have the top role.

'Desert Victory' comes into Sydney shortly for long run bid. Pic is being distributed by 20th-Fox. 'D.V.' held up for a long span owing to theatre shortage.

Expected that several newsreel theatrettes will be compelled to go in for a revival policy owing to lowness of shorts brought about via raw stock conservation.

Williamson-Tait looking for more oldtime legit fare to date in Sydney and Melbourne following major success scored with 'Merry Widow,' starring Gladys Moncrieff.

Will Mahoney and Bob Geraghty still doing very good biz with vaude-revue in Brisbane, where duo operate the Cremorne. Talent comes via hookup with the Tivoli loop.

N. Y. Bonifaces

Continued from page 1

as an immediate Broadway click when he was brought on to N. Y. from the 5100 Club in Chicago to appear at La Martinique nitery. While Thomas is still appearing at the spot, which reports record grosses for the two months he's been around, it's just a question of a short time, it's figured, before he'll succumb to tempting offers from radio and screen, who are equally bent on satisfying the public demand for good comedians. The Martinique bonifaces recall that the same situation applied in the case of Danny Kaye who clicked at their West 57th street boite and was immediately signed up for musical comedy.

Further evidence of the nitery talent plight is found in the sudden rise to comedy stardom of both Pat Harrington and Frankie Hyers, who for years were 52d street comedy standbys and are currently teaming at the 51 Club, of which they're part owners. Recently Harrington succeeded Allen Jenkins in the lead comedy role in 'Something for the Boys' at the Alvin, N. Y., while Hyers stepped into the Bobby Clark role in 'Star and Garter' at the Music Box, N. Y., establishing both as top-ranking comedians. Now they're headed for both pictures and radio as a team, with the A. & S. Lyons agency this week setting up the format for a radio act. The team's received a number of bids from radio.

With a current shortage in good comedy scripters, as well, it's pointed out that the only difficulty in the case of Harrington and Hyers is the doubly hard task of writing for two guys who are comedians in their own right.

Eddie Davis, the boniface-comedian of Leon & Eddie's, N. Y. nitery, is one of the few exceptions, having rejected all offers for musicomedy stardom, preferring to remain at his West 52d street spot, where he's built up an enormous clientele, particularly among out-of-towners.

Hollywood

Fred W. Beetson out of the hospital.

David Hempstead laid up with laryngitis.

Leland Hayward recovering from heart attack.

Norman Taurog, film director, divorced in Reno.

Katina Paxinou out of danger after attack of peritonitis.

Osa Massen filed suit for divorce against Allan Hersholt.

Andy Clyde, native of Scotland, became an American citizen.

Douglas Dirk, Danish film director, became an American citizen.

Brian Donlevy returned to town after serious illness in Chicago.

Brian Donlevy in Santa Monica hospital readying for operation.

Jerry Howard of the Three Stooges bedded with a high temperature.

Suzanne Kaaren dropped her divorce suit against Sydney Blackmer.

Harry Niemeyer shifted from RKO's publicity staff to Paramount.

Harold Hopper in from Washington huddle with producers on film quotas.

Valya Terry, Republic actress, changed her screen name to Janet Martin.

Joseph M. Schenck aired to Mexico City for two weeks of vacation and business.

Benny Holzman of the William Morris agency became a grandpappy last week.

Frank Ross to Colorado to join his wife, Jean Arthur, for a mountain vacation.

Walter Gould, United Artists' foreign manager, in from Mexico for studio huddles.

Mickail Kalazov, Russian film producer, in town to look at product for the Soviet government.

Toumanova nixed offers to return to Ballet Russe de Monte Carlo and will remain in pictures.

Bob Moak resigned as trade paper contact at Universal, with Pat Patterson moving into the job.

John Farrow, on medical leave from the Royal Canadian Navy, elevated to the rank of commander.

Irving Parker starting on a nationwide tour with a Japanese Zero plane to raise funds for Naval Aid Auxiliary.

Arthur L. Pratchett, managing director for Paramount in Cuba, Mexico and Central America, in town for studio confabs.

Gladys George in town for film work after pulling out of the 'Skin of Our Teeth' cast in Boston on account of laryngitis.

William Gordon of RKO succeeded Robert Vogel of Metro as chairman of foreign committee of Motion Picture Society for Americas.

Elaine Barrymore ordered to return objects of art removed from the old John Barrymore mansion or to pay $2,000 to the purchasers.

Alan Hale made an out-of-court settlement of his $25,000 suit against Richard Thomas, inventor, involving a new kind of camera equipment.

John Flinn, executive secretary of Society of Independent Motion Picture Producers, returned from conferences in Washington and New York.

David O. Selznick picked up the check for 325 soldiers from Camp Haan at 27th weekly party of Servicemen's Morale Corps at Masquers Club.

Old vaude and now radio and picture team of 'Tim and Irene' breaking up domestically. Records show Mrs. Jessie Irene Ryan suing Timothy Thomas Ryan for divorce after 21 years.

Pittsburgh

By Hal Cohen

Bob Posts celebrated their ninth wedding anniversary last week.

Lorraine Vernon, gal juggler, back at Nixon Cafe on bill with Daro & Corda.

Gardens benefit last Sunday netted around $2,000 for Variety Club's charities.

Grace White has resumed as Johnny Harris' secretary after a year in the service.

Ina Ray Hutton and Lawrence Welk bands booked for Stanley theatre in December.

B. Iden Payne plans to return to England after a directorial stint at University of Iowa.

Charlie Danver, Post-Gazette correspondent, on way back home after eight months in England.

Terry Franconi, Barbara Blaine and Blair & Dean in new show at William Penn's Terrace Room.

Skip Nelson, who went from here to Chico Marx and then Tommy Dorsey, getting Blue network build-up.

Mrs. Mike Morra will join Villa Madrid staff when her husband, one of three owners of nitery, goes into army.

Betty Kelley, graduate of Tech drama school, signed for role in Lucille Prumbs' 'I'll Take the High Road.'

Freddy Schader back again, ahead of 'Blossom Time,' and Jim Hughes in drum-beating for 'Life With Father.'

Fred Sanders, ex-nitery owner, around briefly en route to Florida, where he's made his home for last eight years.

Capt. Mike Cullen, ex-Penn manager who guided Bob Hope and Jack Benny through Sicily, now has Adolphe Menjou in tow there.

Thanks...

...TO BOB WEITMAN OF THE PARAMOUNT FOR HELPING MAKE OUR ENGAGEMENT THERE SUCH A SWELL ONE

...TO MARTIN SWEENEY OF THE HOTEL COMMODORE FOR THE PRIVILEGE OF PLAYING THE CENTURY ROOM AGAIN

...TO MGM FOR THEIR SPLENDID COOPERATION ON OUR NEW PICTURE "MEET THE PEOPLE"

...TO WILLARD ALEXANDER OF THE WILLIAM MORRIS AGENCY FOR HIS EVER ASTUTE JUDGEMENT

Vaughn

MONROE

and His Orchestra

FEATURING

ZIGGY TALENT • PHYLLIS LYNNE

Exclusively on
VICTOR BLUEBIRD RECORDS

Exclusive Management: **MARSHARD'S MUSIC**

Personal Manager: **SID ROBRISH**

Direction: **WILLIAM MORRIS AGENCY, INC.**